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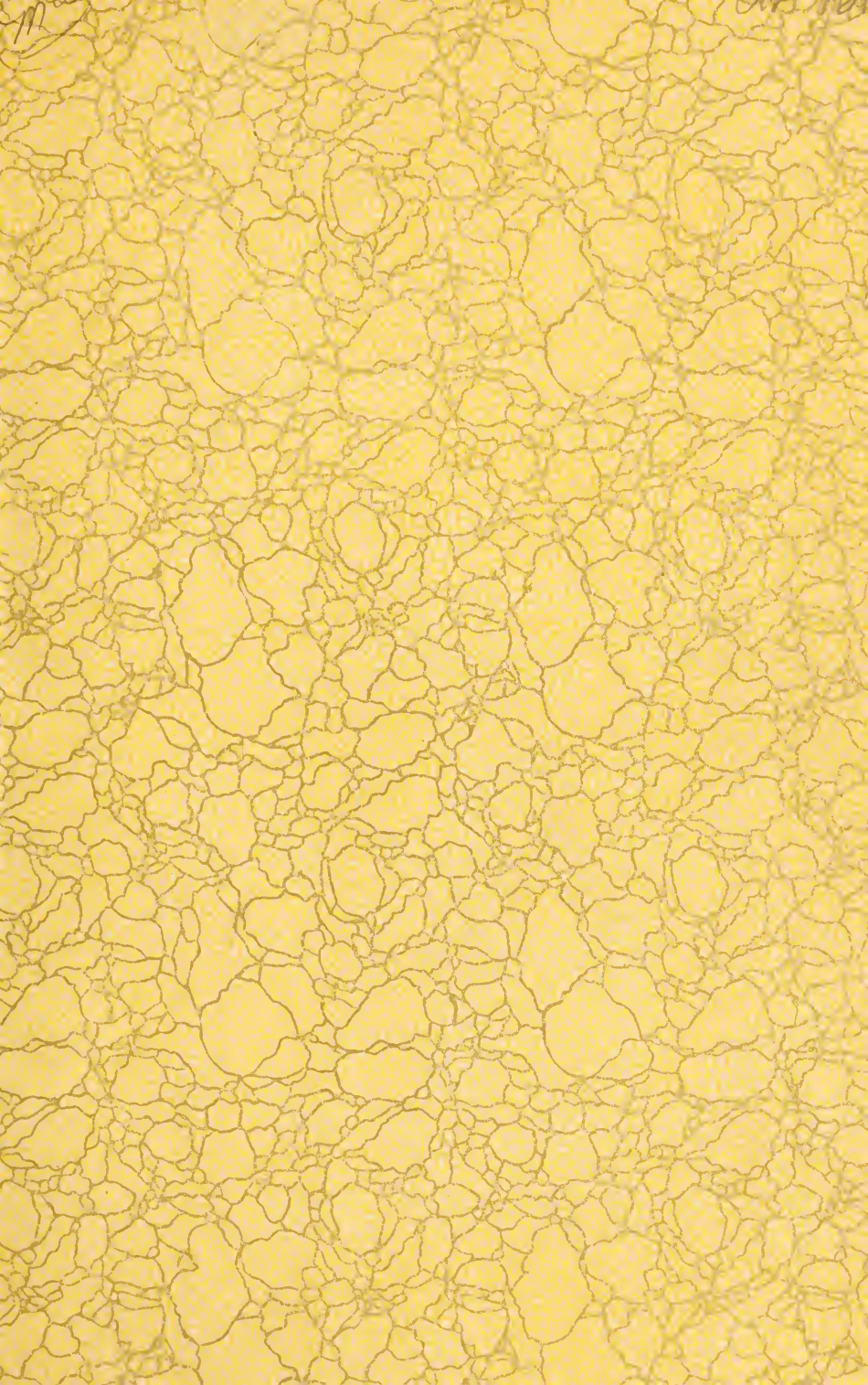
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Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



171005

250-C – RECITAL HALL

B. Y. U. MUSIC DEPARTMENT

Presents DERILYS and LUCILLE ROWE

Students of J. W. McAllister

No. 1 in the 1950-51 Series
Tuesday, October 10, 1950, 8:00 p.m.

Banquet Hall
Smith Building

PROGRAM

I Waited For The Lord Mendelssohn
Derilys and Lucille

Morning Spea
I Heard A Forest Praying DeRo
Lucille Rowe

Let All My Life Be Music Spr
Love Is Where You Find It Bro
Derilys Rowe

Piano Solo Select
Maude Reid

Love And Music from "Tosca" Puccini
As Through The Streets from "La Boheme" Puccini
They Call Me Mimi from "La Boheme". Puccini
Lucille Rowe

My Lover Is A Fisherman Strickland
Laughing Song from "The Bat". Straus
Derilys Rowe

Piano Solo Selected
Maude Reid

Rain Curran
Christopher Robin Is Saying His Prayers . . Simson Fraser
Lucille Rowe

My Message D'Hardelot
Elf and Fairy Densmore
One Fine Day from "Madam Butterfly" Puccini
Derilys Rowe

Thine Alone Herbert
Derilys and Lucille

Accompanist Maude Reid

CONCERT

presented by the
BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

Sunday, October 15, 1950 — 8:30 p.m.

Joseph Smith Auditorium

- I. Chorale, "Jesus, I Will Ponder" Bach
"Think On Me" A. Scott
"O Thou Most High" Paul Christiansen
A Cappella Choir,
Professor Newell Weight, Director
- II. Passacaglia in B minor J. E. West
Prière Dubois
University Organist,
Joseph J. Keeler
- III. Quartet in C minor Gerrit de Jong, Jr.
Allegro ma non troppo
Larghetto
Presto e vigoroso
University Faculty Quartet
Professor Leon Dallin, Violin
Miss Jean Slack, Violin
Professor Harold Laycock, Viola
Professor Gustav Buggert, Violoncello
- IV. Symphony No. 45 Haydn
Allegro (First Movement)
Toccata Frescobaldi
Brigham Young University Symphony Orchestra
Professor Lawrence Sardoni, Director

NOTE: Services in observance of the founding of Brigham Young University are held on October 8 or October 15 in all organized wards, branches, and missions of the Church of Jesus Christ of Latter-day Saints.



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Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 2 in the 1950-51 Series
Tuesday, November 7, 1950, 7:00 p.m.

250-C - Recital Hall

Lia's Aria, from "L'Enfant Prodigue" Debussy
Marjorie Hyde, Soprano (pupil of Margaret Summerhays)
Anna Bushman, accompanist

The Lark Glinka-Balakirev
Bonnie Barrett, Piano (pupil of Elmer E. Nelson)

Adoration Borowski
Richard Fox, Cello (pupil of Gustav Buggert)
Lee Simmons, accompanist

The Bells Debussy
Provencal Song Dell 'Acqua
Lilly Glauser, Soprano (pupil of John R. Halliday)
Janese Tanner, accompanist

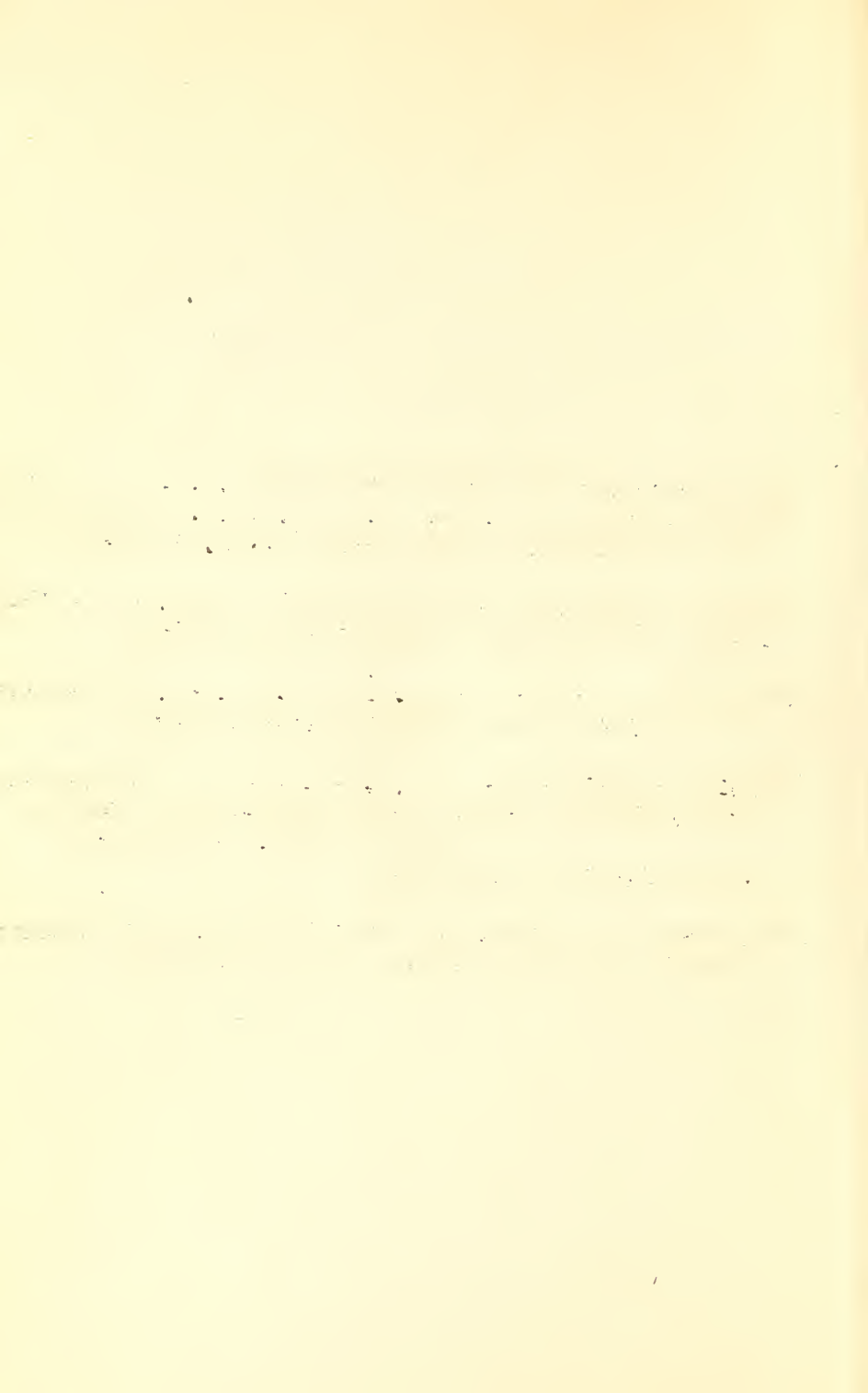
Allemande, from the First French Suite Bach
Spinning Song Mendelssohn
Lou Jean Compton, Piano (pupil of J. J. Keeler)

Rondeau en Gavotte, from Partita in E Major Bach
Susan Nelson, Violin (pupil of Leon Dallin)

May Night Palmgren
Carol Clark, Piano (pupil of Gerrit deJong)

Silvio! a quest' ora Leoncavallo
Mary Barstow, Soprano, and Howard Putnam, Baritone
(pupils of J. W. McAllister)
Martine Harris, accompanist

Des Abends and Aufschwung, from "Fantiestuecke" Schumann
Ardean Watts, Piano (pupil of Lowell Farr)



Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

SERVICE OF SACRED MUSIC

Joseph Smith Auditorium

Sunday, November 19, 1950, 8:30 p.m.

No. 3 in the 1950-51 Series

Brigham Young University Mixed Chorus

Clawson Cannon, Director

J. J. Keeler, Donna Nelson	Organists
Nellie Borgeson, Victor Rasmussen	Trumpets
Harold Laycock, Jean Slack	Violins
Glenn Williams	Bassoon
Gaylon Hatton	Double Bass
Fred Clark	Tympani

PROGRAM

Nun danket alle Gott	Bach
Chorus, trumpets, tympani, and organ	
Jesu, Word of God Incarnate	Mozart
Chorus and organ	

Arioso Handel

I Cry Unto Thee, Lord Jesus Christ . . .Marcel Dupre

Through Thy Goodness Marcel Dupre
Organ

In Dulci Jubilo Buxtehude
Chorus, violins, and organ

Two Preludes on "In Dulci Jubilo". . .a.- J. S. Bach
b.-Marcel Dupre

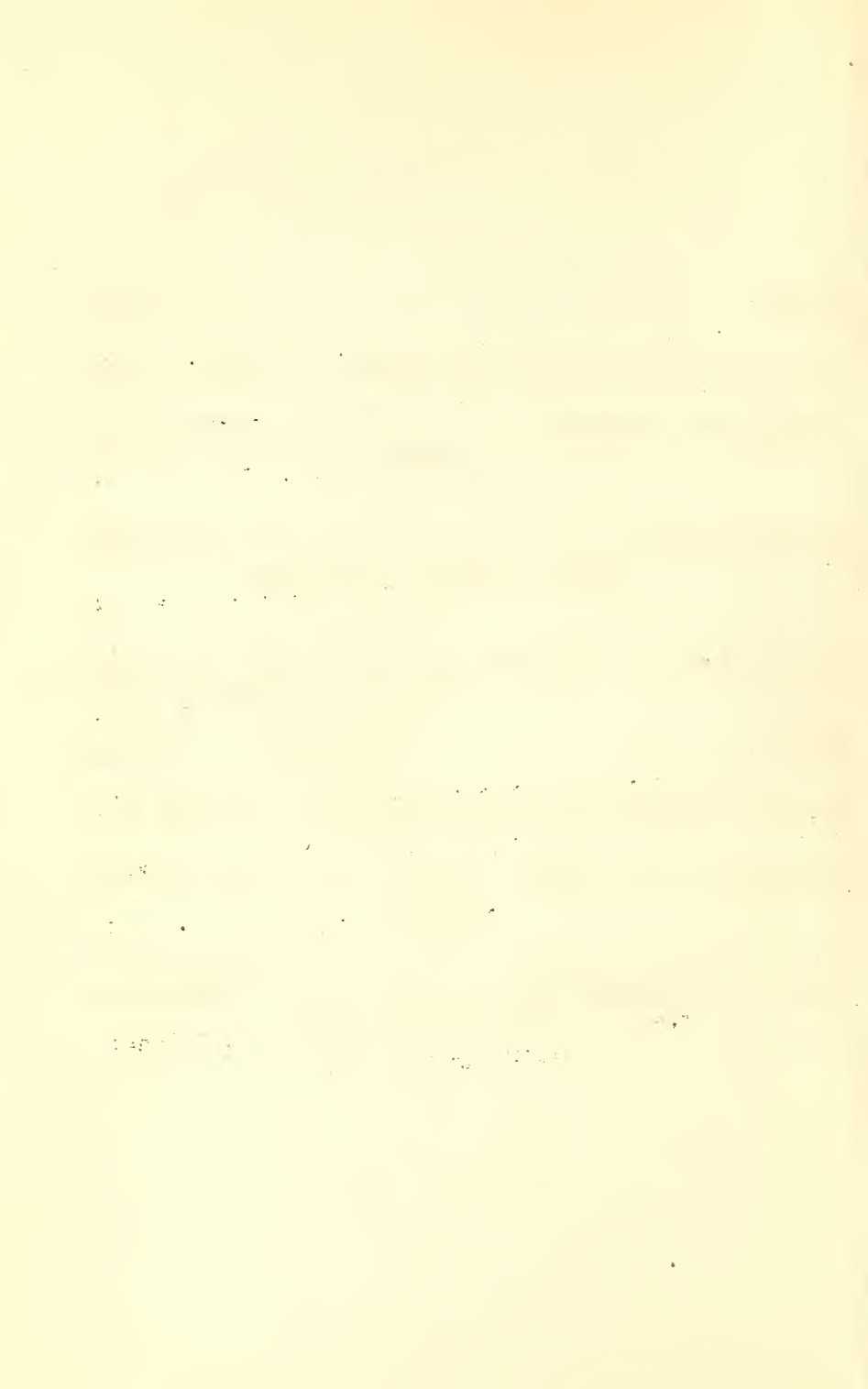
Priere Dubois

Prelude on Dyke's Tune "Requiescat" . . .J. E. West

Passacaglia in B Minor J. E. West
Organ

Prayer of Thanksgiving
Chorus and Organ

Traditional



Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 4 in the 1950-51 Series

Tuesday, November 21, 1950, 7:00 p.m.

250-C - Recital Hall

PROGRAM

- Notturmo Respighi
Jaqueline Hansen, Piano (pupil of Crawford Gates)
- Still wie die Nacht Bohm
La Fanciulla del West Puccini
Rodney Mann, Tenor (pupil of J. W. McAllister)
Georgia Lauper, Accompanist
- Zephyrs Labate
Illa Mae Cook, Oboe (pupil of John R. Halliday)
Maurine Benson, Accompanist

Etude in F. Sharp Arensky
Margaret Affleck, Piano (pupil of Elmer E. Nelson)

Kal Nidre Bruch
Agnes Weibell, Violin (pupil of Lawrence Sardoni)
Illa Mae Cook, Accompanist

Impromptu in A. Flat Schubert
Mary Smith, Piano (pupil of Gerrit de Jong)

Widmung Schumann
Sapphische Ode Brahms
Brandt Curtis, Tenor (pupil of Newell B. Weight)
Paul Thompson, Accompanist

Mouvements Perpetuels Poulenc
Lawrence Wilson, Piano (pupil of Lowell Farr)

Brigham Young University

MUSIC DEPARTMENT

presents the

CONCERT BAND

Dr. John R. Halliday, Director

with

Earl Jardine, Guest Conductor

Glenn, Williams, Bassoon Soloist

Harold Brereton, Baritone Soloist

in

CONCERT

(No. 5 in the 1950-51 Series)



JOSEPH SMITH AUDITORIUM

Wednesday, November 29, 1950 — 8:15 p.m.

PROGRAM

Euryanthe Overture	Weber
Soirees Musicales	Rossini
1—March	
2—Canzonetta	
3—Tirolese	
4—Bolero	
5—Tarantella	
Adagio	Bach
Conducted by Earl Jardine	
Concerto for Bassoon (Op. 191)	Mozart
Glenn Williams, Bassoon Soloist	
Wotan's Farewell and Magic Fire Music from "Die Walkyre"	Wagner
Harold Brereton, Baritone Soloist	
Symphony No. 5	Shostakovich
Finale	

PROGRAM NOTES

Carl Maria von Weber was commissioned to write the opera Euryanthe in 1822. The first performance took place October 25, 1823, and the opera was a failure from the start, due chiefly to the absurd libretto which was written by an eccentric poetess, Wilhelmina von Chezy. Today with the exception of the joyous and beautiful overture and one or two arias, the score of Euryanthe has passed into oblivion.

During this year of 1950, Brigham Young University Music Department has included a work by the great Johann Sebastian Bach on each of its major concerts, in commemoration of the 200th anniversary of the death of this great master. The Adagio on this program was arranged for the B. Y. U. Band by Earl Jardine, who is a graduate assistant in the Music Department and is at present working toward his master's degree in Musicology. Mr. Jardine is from Idaho Falls. He was recently invited to become tubist with the Utah State Symphony Orchestra.

Soiress Musicales is a suite of movements from the works of Rossini arranged by Benjamin Britten and adapted for band by T. Conway Brown.

Program Notes (cont'd)

The bandstraton to the Mozart Bassoon Concerto was made by Maurice McAdow who was guest conductor at the Brigham Young University Sixth Annual Summer Music Clinic last summer. Glenn Williams, the soloist, is a talented sophomore from Kemmerer, Wyoming.

Brunnhilde, because of her disobedience to the command of her father, Wotan, is sentenced by him to be put into a deep sleep from which she shall be awakened by a mortal. It is the Norse version of the story of The Sleeping Beauty. Fearful that some one who is not a real hero may awaken her, Brunnhilde asks her father to surround her sleeping place with a wall of fire so that only a "hero who knows no fear" shall approach her couch. Wotan grants her request, bids her farewell, then strikes with his spear upon the rock and calls upon Loki, the God of Fire, to bring his flame and surround the sleeping goddess. The flames grow higher and higher until Brunnhilde is entirely surrounded with a red wall of fire. This is one of the greatest tone pictures in the realm of musical literature.

Harold Brereton, the soloist, is completing his A.B. degree in Music this year. He has been prominent in the field of opera and concert in this valley for a number of years, both at Lincoln High School and at Brigham Young University.

Dimitri Shostakovich, who was born in 1906, overshadows all the younger generation of Russian composers. His first symphony was produced at the age of 25. In the Year 1927 he voiced political sentiment in a "Symphonic Dedication of the October Revolution" and remained in high favor with the Soviet powers until 1936, when his opera "Lady Macbeth of the Mzensk District," which had even been produced in 1934 with high approval from the authorities, was suddenly found to be infected with bourgeois ideas, and to consist of "fidgeting, screaming, neurasthenic music." (The aesthetic principles involved are apparently a political secret.) Shostakovich was soon reinstated, and his Fifth Symphony, the Finale of which is played on tonight's program, has pleased not only the Soviet powers but the world in general.

PERSONNEL

PICCOLO

Ted Wight

FLUTES

Doremus Sumpter
Ruth Ellen May
Madelyn Wootton

OBOE

Blaine Edlefsen
Dawn Terry
Illa Mae Cook

CLARINETS

Jerry Long
Lucille Evans
Richard Hawkins
Ben Roberts
Kent Riddle
Julia Crowley
Gwen Ence
Merrill Durfee
Glenys Rollins
Alfred Morris
Dwayne Belt
Rene Rhead
Christine Hanson
Preston Empey
Jay Kindred

BASS CLARINET

Alice H. Riddle

BASSOON

Glenn Williams

ALTO SAXOPHONE

Jimmy Hazard
Roberta Clegg

TENOR SAXOPHONE

Clarion Williams

BARITONE SAX.

Kathleen Clinger

TRUMPETS & CORNETS

Nellie Borgeson
Annie Joy Pinegar
Bob Gidley
Sam Salizar
Bruce Anderson
Von Atkinson
Charles Hobbs
Mark Angus
Victor Rasmussen
Calvin Whatcott

HORNS

Floyd Wilkes
Richard Ballou
Paul Christensen
Rowen Griffith
Leland Simmons

BARITONES

Phil Spencer
Evan Bean

TROMBONES

William Smiley
Tom Raye
Bill Wilkes
Morris Butler
Bruce Riddle
Ray Colovich

TUBAS

Earl Jardine
Eugene Nye
Marlin Baker

STRING BASS

Gaylon Hatton

PERCUSSION

Fred Clark
Richard Meibos
Don Page
Leta Ekker

BAND OFFICERS

Director of Bands: Dr. John R. Halliday

Associate Director: Norman Hunt
Assistant Director: Richard Ballou
Recorder & Librarian: Julia Crowley
President: Blaine Edlefsen
Secretary-Treasurer: Pat Havens
Councilmen: Fred Clark, Bill Smiley,
Glenn Williams, Kenneth Larsen

Faculty Assistant: Lucille S. Evans
Graduate Assistant: Earl Jardine
Vice President: Jerry Long
Historian: Illa Mae Cook
Property Manager: Eugene Nye
Stage Manager: Raymond Colovich

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



COLLEGE HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

Students of Elmer E. Nelson

No. 6 in the 1950-51 Series
Thursday, November 30, 1950, 7:00 p.m.
250-C - Recital Hall

PROGRAM

- Impromptu in C Sharp Minor Reinhold
Geralee Swan
- The Butterfly Lavallee
Carol Jean Straw
- November Tschaikowsky
Jaqueline Brandley
- In My Neighbor's Garden Nevin
Betty Clark
- Humoreske Rachmaninoff
Duane Harrison
- Shepherds All and Maidens Fair Nevin
Joan Whittle

The Whispering Wind	Wollenhaupt
Donna Jean Crandall	
Salut a Pesth	Kowalski
Joan Dixon	
Florence Grande Valse de Concert	Liebling
Dale Farrar	
Aufschwung (Soaring)	Schumann
Opal Atwood	
Seguidilla	Albeniz
Raejean Beck	
Rhapsody in B Minor	Brahms
Alvin Schow	
Grande Polka de Concert	Bartlett
Waneta Pinegar	
Etude in F Sharp	Arensky
Margaret Affleck	
The Lark	Glinka-Balakirew
Bonnie Barrett	
Jardins sous la Pluie (Gardens in the Rain). . .	Debussy
Janet Grimmett	

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 7 in the 1950-51 Series

Tuesday, December 5, 1950, 7:00 p.m.

250-C - Recital Hall

PROGRAM

M'Appari tutt 'amor Flotow
Vesti la Guibba Leoncavallo
DuVello Hanson, Tenor (pupil of J. W. McAllister)
Georgia Lauper, Accompanist

Fantasie Impromptu Chopin
Felicia Erbe, Piano (pupil of J. J. Keeler)

Trio No. 1 Haydn
Maralyn Walsh, Violin; Lois Tucker, Cello;
Loa Bowen, Piano. (Coached by Gustav Buggert)

Ballade Chopin
Colleen Christensen, Piano (pupil of Gerrit de Jong)

Connais-tu le Pays Thomas
Nettie Tucker, Soprano (pupil of Hannah C. Packard)
Loa Bowen, Accompanist

Jardins sous la Pluie Debussy
Janet Grimmett, Piano (pupil of Elmer E. Nelson)

Concerto in G Major, Allegro Mozart
Anna Julia Hoyt, Violin (pupil of Leon Dalbin)
Martine Harris, Accompanist

Im Herbst Franz
Die Rose, die Lillie, die Taube Schumann
Lyneer Smith, Baritone (pupil of Newell B. Weight)
Paul Thompson, Accompanist.

Mouvements Perpetuels Poulenc
Lawrence Wilson, Piano (pupil of Lowell Farr)

Brigham Young University

MUSIC DEPARTMENT

Dr. John R. Halliday, Chairman

Presents

The A Cappella Choir — Newell Weight, Conductor

The Concert Chorus — Crawford Gates, Conductor

The Symphony Orchestra — Lawrence Sardoni, Conductor

in

Magnificat in D -- J. S. Bach

and

Te Deum Laudamus -- Anton Bruckner



under the direction of
LAWRENCE SARDONI



Thursday, December 7 at 8:15 P. M.

and

Sunday, December 10 at 8:30 P.M.

in the

Joseph Smith Auditorium
Brigham Young University Campus

MAGNIFICAT

J S. BACH

Evelyn Russel, Soprano

Brandt Curtis, Tenor

Inga P. Smith, Contralto

Bach uses as a setting for his MAGNIFICAT the Virgin Mary's Hym of Praise as found in the latin vulgate. The work was written for the vesper service of Christmas day, 1723, the year in which Bach was installed as Cantor of the Thomaskirche at Leipzig.

The English text of the Magnificat is as follows:

1. **Chorus**— My Soul doth magnify the Lord
2. **Aria**— And my spirit hath rejoiced in God my Saviour.
3. **Aria**— For He hath regarded the humility of His handmaid:
4. **Chorus**— For, behold, from henceforth all generations shall call me blessed.
5. **Semi-chor.** And holy is His name; and His mercy is from generation to generation: to them that fear Him.
6. **Chorus**— He hath showed might in His arm: He hath scattered the proud in the conceit of their heart.
7. **Aria**— He hath put down the mighty from their seat: and exalted the humble.
8. **Aria**— He hath received Israel His servant, being mindful of His mercy.
9. **Semi-chor.** As He spake to our fathers: to Abraham and to his seed forever.
10. **Chorus**— Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be world without end. Amen

INTERMISSION

CONCERT CHORUS

CRAWFORD GATES, Conductor

ELDEN WOOD — GLENN MONTAGUE — EARL JARDINE
Graduate Assistants

BONNIE MOESSER
PAUL FISH

ARDEEN WATTS
GLORIS STODDARD

Accompanists

PERSONNEL

Sopranos

Joyce Maxfield
Barbara Chadwick
Marilyn Groesbeck
Thora Belle Brown
Charlene Tueller
Kathryn J. Cooley
Florence Ipsen
Hena Jelinek
Theresa Hadlock
Bonnie Moesser
Carol Wright
Dorothy Doyle
LaVona Ericksen
Donna Sargeant
Maxine Leigh
Janet Kimball
Lola Wright
Gloris Stoddard
Glenna Stowell
Ruth Olson
Elna Brown
Nettie Tucker
JoAnn Godfrey
Joan Grover
Jeanie Owens

Altos

Zelma Crider
Arlene Green
Lois Stratton

Jolene Bryner
Evelyn Higbee
Felicia Erbe
Lorna Neilson
Marian Tebbes
Donna Jean Peterson
Geraldine Hansen
Shirlene Reynolds
Berenice Steele
Jean Cook
Virginia Duke
Barbara Williams
Donalee Andersen
Rose LaRae Lott
Lorna Erickson
Wanda Larson
Charlotte Cannon
Ruth Weinheimer
Anna Julia Hoyt
Dorothy Thompson
Janise Tanner
Inga Smith

Tenors

Harold G. Connell
Robert Dyer
Sanford S. Walker
Don L. Marler
Victor L. Hansen
Karl Staheli
Hardy Bean
Howard Peterson

Phil Huffaker
Humphrey Donovan
Elden L. Wood

Basses

Douglas W. Stott
Archie G. Wasden
Keith M. Hendrickson
Paul T. Gardner
Calvin D. Pratt
E. Louis McClellan
Dale S. Bailey
I. Eugene Hansen
Dan Witt
George E. Billings
R. Hollist Manning
J. Bruce Passey
Walter H. Fullerton
Ben Roberts
DeVere E. Walker
Walter J. Boehm
Earl D. Jardine
David C. Bishop
William L. Wilkes
Arthur Patterson
L. Glenn Avery
Wallace Gordon McPhie
Paul Fish
Glenn A. Montague
Eugene Garrett
Ardeen Watts
Norman Oliphant

A CAPPELLA CHOIR

NEWELL WEIGHT, Conductor

DOROTHY GILCHRIST
MARYANN MENDENHALL

ELDEN WOOD
GLENN MONTAGUE

Graduate Assistants

LOUISE MARSDEN — PAUL THOMPSON

Accompanists

PERSONNEL

Sopranos

Allred, Joyce
Barlocker, Vella Rose
Barstow, Mary
Dustin, Joyce
Dyering, Pauline
Fisher, Joy
Gilchrist, Dorothy
Harris, Delores
Hyde, Marjorie
Madsen, Carolyn
Marsden, Louise
McGuire, Bettie Jane
Metcalf, Barbara
Nielson, VeLois
Riggs, Colleen
Russell, Evelyn
Russell, Jane
Terry, Naomie
Thompson, Carolyn
Ursenbach, Carmen

Altos

Anderson, Beverly
Austin, Joanne
Benson, Maurine
Clark, Carol
Evans, Lois

Ferrin, Marilyn
Fetscher, Elaine
Hayes, Betty
Knowlton, Beverley
Labrum, Renee
Liechty, Ella Rae
Loe, Evelyn Joyce
Moyes, Arleen
Nock, Georgia Jean
Mendenhall, Maryann M.
Roundy, Marilyn
Smith, Carol
Smith, Inga P.
Taylor, Birdene
Thomander, LaVonne
Tolman, La Dawn
Worsley, Linda Jean

Tenors

Bowman, Jack
Curtis, Brandt
Crandall, Wayne B.
Decker, Carlyle
Dunford, Harold
Erekson, Paul
Evans, Grant
Francis, Robert
McKinney, Farrell

Prestwich, Kent
Rust, DeMar
Shank, Jon Beck
Shepherd, Douglas
Whitehead, D. Frank
Wood, Elden

Basses

Boswell, Ralph
Camp, Virgil H.
Carter, Ronald
Fife, DeVon
Hancock, Jay
Hutchins, Robert
Hutchinson, Joseph
Johnson, Kay
Miller, Vernon
Orr, Berkley
Owens, Rial
Preece, Arthur
Putnam, Howard
Soelberg, William
Taylor, Gordon
Thompson, Paul
Smith, Lyneer
Montague, Glenn

TE DEUM LAUDAMUS

ANTON BUCKNER

Carolyn Thompson, Soprano

Walter Richardson,

Mary Ann Mendenhall, Contralto

Brandt Curtis, Tenors

Virgil Camp, Basso

Music to Bruckner was an act of worship, his way of uttering his firm belief in God. The Te Deum Laudamus (We Praise Thee, O God) is a massive religious fresco exhorting all to worship the Lord. It is scored for chorus, a quartet of soloists, orchestra, and organ.

The composition strikes one mainly by its sincere religious fervor. Classical in form, it has a big emotion, its music matching in scope its grandiose text.

We Praise Thee, O God.

We acknowledge Thee to be the Lord.

All the earth doth worship Thee, the Father everlasting.

To Thee all angels, the heavens and all the powers therein.

To Thee cherubin and seraphim with voice unceasing cry.

Holy, holy, holy, Lord God of Sabaoth

Heaven and earth are full of the majesty of Thy glory.

The glorious choir of the Apostles.

The admirable company of the Prophets.

The white-robed army of the Martyrs all give praise to Thee.

Thy Church throughout all the world doth acknowledge Thee

The Father of infinite majesty.

Thy adorable, true and only Son.

Also the Holy Ghost, the Comforter.

Thou art the king of Glory, O Christ.

Thou art the everlasting Son of the Father.

Thou, when about to take upon thee to deliver man, didst not shrink back from the Virgin's womb.

When thou hadst overcome the sting of death, thou didst open to all believers the kingdom of Heaven.

Thou sittest at the right hand of God in the glory of the Father

We believe that thou shalt come to be our Judge.

We pray thee, therefore, help thy servants whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints in glory everlasting.

O Lord, save thy people and bless thine inheritance.

Govern them and lift them up for ever.

Day by day we glorify Thee.

And we praise Thy Name for ever yea, for ever and ever.

SYMPHONY ORCHESTRA

LAWRENCE SARDONI, Conductor

PERSONNEL

1st Violins

Jean Slack,
concertmaster

Helen Jeanne Jones

David Latimer

Sue Nelson

Colleen Knight

Marilyn Walsh

Agnes Weibell

Lamar T. Empey

Helen Salerno

Joanne Stringham

Marua Stringham

Connie Robinson

Dorene Meacham

2nd Violins

Dorothy Clark

Donna Mae Faulner

Ann Novak

Nadine Monson

Judson Flower

Donna Jean Peterson

Elaine Jessee

Maxine Binch

Bill Schultz

Wanda Fluckiger

Leila Taylor

Jean Anderson

Violas

Prof. Harold Laycock

Elaine Fetscher

Anna Julia Hoyt

Barbara Marrott

Loran Stephenson

Cellos

Prof. G. F. Buggert

Merle Elizabeth Alvey

Richard Fox

Gayle Clay

Welsford Clark

Lois Tucker

Cherie Marcel

Carma Allred

Basses

James Loveless

Gaylen Hatton....

Ardeen Watts....

Bryant Hansen

Rowan Taylor

Flutes

Ted Wight

Mary Jane Groberg

Oboes

Blaine Edlefson

Louise Marsden

Clarinets

A. S. Morris

Lucille Evans

Bassoons

Glen Williams

Jerry Long

Horns

Richard Ballou

Paul Christensen

Lee Simmons

Rowen Griffith

Trumpets

Annie Joy Pinegar

Nellie Borgeson

Robert Gidley

Trombones

Robert Evans

Bruce Riddle

William Smiley

Tuba

Marlin Baker

Timpany

Frederick Clark

Organ

Prof. J. J. Keeler

Cembalo

Ardeen Watts

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



COLLEGE HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

Mary Barstow and Howard Putnam
students of J. W. McAllister
assisted by Martine Harris
Student of Gerrit deJong, Jr.

No. 9 in the 1950-51 Series

Sunday, January 21, 1951, 8:15 p.m.

PROGRAM

How Beautiful Upon the Mountains Harker
Mary Barstow and Howard Putnam

The Lord is My Shepherd Tohaikowsky
Di Provenza Verdi
Howard Putnam

Vissi d' Arte Puccini
Mountains Rasbach
Mary Barstow

O Divine Redeemer Gounod
Mary Barstow and Howard Putnam

Even Bravest Heart Gounod
Howard Putnam

My Heart at Thy Sweet Voice Saint-Saens
Mary Barstow

Etude in E Major Chopin
Reverie Debussy
Martine Harris

The Flea Moussorgsky
Trees Rasbach
Howard Putnam

Clouds Charles
Ariette de Zemine et Azor Gretry
Grasshopper Cowles
Mary Barstow

Silvio! a quest 'ora Moussorgsky
Mary Barstow and Howard Putnam

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



COLLEGE HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 10 in the 1950-51 Series

Tuesday, January 19, 1951, 7:00 p.m.

250-C - Recital Hall

PROGRAM

Invention in B^b Bach
Passpied from 5th English Suite Bach
JoAnne Christian, Piano (pupil of Wm F. Hanson)

Ariette, "De Zemie et Azor" Gretry
Mountains Rasbach
Mary Barstow, Soprano (pupil of J. W. McAllister)
Martine Harris, Accompanist

Walther's Prize Song Wagner
Dorothy Clark, Violin (pupil of Lawrence Sardoni)
Douglas Mann, Accompanist

In My Neighbor's Garden Nevin
Betty Clark, Piano (pupil of Elmer E. Nelson)

A Forest Pathway Griffes
In Waldeseinsamkeit Brahms
Naomie Terry, Soprano (pupil of Newell B. Weight)
Louise Marsden, Accompanist

Concerto in E^b for Oboe, Romance & Rondo . Mozart
Blaine Edlefsen, Oboe (pupil of John R. Halliday)
Illa Mae Cook, Accompanist

Vision Fugitive Massenet
E. Louis McClellan, Baritone (pupil of Margaret
Carol Goaslind, Accompanist Summerhays)

Gavotte and Gigue from 5th French Suite . . . Bach
Rhapsodie in G minor Brahms
Barbara Carol Neeley, Piano (pupil of J. J. Koeler)

Brigham Young University

MUSIC DEPARTMENT

Presents a

VESPER SERVICE



JOSEPH SMITH AUDITORIUM

4:00 p.m.

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

AN EVENING OF SACRED MUSIC

Joseph Smith Auditorium

No. 11 in the 1950-51 Series

Sunday, January 28, 1951, 8:30 p.m.

Lu Jean Compton

Dale Sorensen

Donna Nelson

Patricia Hales

Organists

Pupils of J. J. Keeler

PROGRAM

Fantasia and Fugue in C Minor Bach
Miss Compton

Chaconne in E Minor Buxtehude
Antiphon II Marcel Dupre
Mr. Sorenson

Finale from Sonata No. I Mendelssohn
Trio Krebs
Miss Hales

Toccata and Fugue in F Major Buxtehude
Salvation Has Come Unto Us Karg-Elert
Miss Nelson

Adagio from "Fantasie in C Major Franck
Toccata on "O Sons and Daughters of the Lord"
Lynwood Farnam
Miss Compton

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



RECITAL HALL - 250-C

7:00 p.m.

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 12 in the 1950-51 Series

Tuesday, February 6, 1951, 7:00 p.m.

250-C - Recital Hall

PROGRAM

Corals. Treharne
A memory Ganz
Norma Rayl, Soprano (pupil of Newell Weight)
Paul Thompson, Accompanist

Florence, Grande Valse de Concert Liebling
Dale Farrer, Piano (pupil of Elmer E. Nelson)

Where 'ere You Walk Handel
The Post. Schubert
Wallace McPhie, Baritone (pupil of M. Summerhays)
Carol Goaslind, Accompanist

Premiere Solo. Georges Hue
J. Von Atkinson, Trumpet (pupil of Richard Ballou)
Blaine Hess, Accompanist

On Wings of Song Mendelssohn
Evelyn Loe, Contralto (pupil of Dorothy Gilchrist)
Carol Clark, Accompanist

Nocturne, C Sharp Minor Chopin
Dixee Ann Baker, Piano (pupil of Lowell Farr)

Since Mine Eyes Have Seen Him,
He the Best of All, the Noblest,
from Woman's Life and Love Schumann
Janese Tanner, Contralto (pupil of John R. Halliday)
Maurine Boren, Accompanist

Bouree Fantasque Chabrier
Paul Fish, Piano (pupil of Lowell Farr)

Brigham Young University

Music Department

Presents the

SYMPHONY ORCHESTRA

Lawrence Sardoni, Conductor

Margo Gates, Violinist

in an all

Beethoven-Brahms **Concert**

(No. 13 of the 1951-52 Series)

— ★★ —

Wednesday, February 7, 1951 — 8:15 P.M.

Joseph Smith Auditorium

— ★★ —

Coming Concerts—

B. Y. U. Opera Workshop's Grand Opera presentation:

"The Marriage of Figaro" Wolfgang A. Mozart

Soloists — Chorus — Symphony Orchestra

under the direction of Newell Weight.

Joseph Smith Auditorium, Feb. 26, 27, 28, March 1. Adm. \$1.00 - \$1.50

Program

LUDWIG VAN BEETHOVEN — — 1770 - 1827

Symphony No. 8 in F Major, opus 93
(Composed, 1809-1812)

Allegro vivace e con brio.
Allegretto scherzando.
Tempo di Menuetto.
Allegro vivace.

Violin Concerto in D Major, opus 61
(Composed in 1806)
Allegro, ma non troppo.

INTERMISSION

JOHANNES BRAHMS — — 1833 - 1897

Violin Concerto in D Major, opus 77
(Composed in 1879)

Allegro non troppo.

Academic Festival Overture, opus 80
(Composed in 1880)



Program Notes

Ludwig van Beethoven probably will stand throughout time as the most significant, if not the greatest, symphonist who ever put pen to paper. His momentous role in the history of music was a dual one. On one hand, he culminated the old classic school of symphonic composition which came to fruition in the works of Haydn and Mozart. On the other, he played the part of a great beacon light illuminating the course of music of the future, inaugurating the romantic era.

Philip Hale has said, speaking of the eighth symphony: "We find Beethoven in reckless mood, whimsical, delighting in abrupt contrasts, shouting his joy, ready to play a practical joke . . . in this symphony characterized by mad jollity, and a playfulness that at times approaches buffoonery, there are exquisite musical thoughts; there are passages that for the moment sound the depths and reach the heights."

Johannes Brahms is generally considered the greatest composer in the second half of the 19th century. His four symphonies, the German Requiem, and the concertos are monuments in the art of music. The music of Brahms is the music of humanity, mysterious but still infinitely expressive and comprehensible. True proof of his greatness lies in the quiet serenity of his melodies—melodies which hold the ear and comfort the soul.

The greatest of all violin concertos is that of Brahms. It is, in a sense, a symphony with solo violin. To understand the Brahms symphonies is to understand this concerto and vice versa. The same lofty tender melodies characterize the one, as the other. Long regarded as a difficult work to grasp, this concerto has attained remarkable popularity in the last quarter century and is now more frequently performed at orchestra concerts than any other.

In 1879 the University of Breslau conferred upon Brahms a Doctorate of Philosophy; Brahms not only accepted the honor but responded by composing an overture to commemorate the occasion—his Academic Festival Overture. The rollicking overture is a fantasy ingeniously built on four German college songs.



" . . . she should become one of the leading American violinists" so remarked Josef Gingold, concertmaster of the Cleveland Symphony Orchestra upon hearing Margo Gates.

At the age of 9 she played the Mendelssohn violin concerto, at 12, that of the Beethoven, at 14, the Brahms and Paganini concertos, and at 15 the Tschaikowsky concerto.

A girl of Italian descent, Miss Gates was born and reared in Pocatello, Idaho. It was there she had her first lesson under the tutelage of Herbert Brandvig. Later Gibson Walters of the University of Idaho became her teacher and since the age of eleven she has studied with Mischa Poznanski of Logan, Utah.

While devoted to her violin, Margo is an average American girl, a junior in high school, and loves to play baseball. It is her aim to keep improving as a violinist, to rank some day with such famous artists as Menuhin, Francescotti, and Heifetz.

PERSONNEL

1st VIOLINS

Jean Slack,
Concertmaster
Helen Jeanne Jones
David Latimer
Sue Nelson
Colleen Knight
Marilyn Walsh
Agnes Weibell
Carole Baker
Ila Parker
Helen Salerno
Joanne Stringham
Marcia Stringham
Connie Robinson
Dorene Meacham

2nd VIOLINS

Dorothy Clark
Donna Mae Feulner
Anne Novak
Nadine Monson
Judson Flower
Donna Jean Peterson
Elaine Jesse
Maxine Binch
Bill Schultz
Wanda Fluckiger

VIOLAS

Prof. Harold Laycock
Elaine Fetscher
Anna Julia Hoyt
Dorothy Wagner
Mark Stowe
Loran Stephenson
Patricia Judd

CELLOS

Prof. Gustav Buggert
Merle Elizabeth Alvey
Gayle Clay
Carma Allred
Welsford Clark
Cherie Marcel
Lois Tucker
Marua Jarman

BASSES

James Loveless
Gaylen Hatton
Ardeen Watts
Bryant Hansen

FLUTES

Ted Wright
Mary Jane Groberg

OBOES

Blaine Edlefson
Louise Marsden

CLARINETS

A. S. Morris
Lucille Evans

BASSOONS

Glenn Williams
Jerry Long

HORNS

Richard Ballou
Paul Christensen
Floyd Wilkes
Carol Richards

TRUMPETS

Annie Joy Pinegar
Nellie Borgeson
Robert Gidley

TROMBONES

Robert Evans
Bruce Riddle
William Smiley

TUBA

Marlin Baker

TIMPANY

Frederick Clark

MT. PLEASANT MUSIC GUILD AND WASATCH

present the

Brigham Young University

Concert Band

Dr. John R. Halliday, Director

with

Glenn Williams, Bassoon Soloist
William Smiley, Trombone Soloist
Annie Joy Pinegar, Trumpet Soloist
Carolyn Thompson, Soprano Soloist

in

CONCERT

(No. 14 of the 1950-51 Series)

South Ward -- February 12, 1951

PROGRAM

- Chorale, "O Sacred Head Now Wounded" Bach
- Oberon Overture Weber
- Gymnapodie Satie
- Concerto for Bassoon (Op. 191). Mozart
Glenn Williams, Bassoon Soloist
- O Don Fatale (from Don Carlos) Verdi
Carolyn Thompson, Soprano Soloist
Paul Christensen, Accompanist
- American Salute Gould
- Adagio for Trombone (from Cello Concerto) . . . Haydn
William Smiley, Trombone Soloist
- On the Trail (from Grand Canyon Suite). Grofe
- Bell Song (from Lakme). Delibes
Annie Joy Pinegar, Trumpet Soloist
- Finale (from Symphony No. 5) Shostakovich
-

PROGRAM NOTES

After the great success of Der Freischutz, with the production of which Weber had rightfully earned the title "Founder of the German Romantic Opera", the composer was induced to write an opera for Covent Garden Theatre, London, and Oberon or The Elf King's Oath, was the result. It is upon this same romance that A Midsummer Night's Dream is built. Oberon was first produced on April 12, 1826, under the direction of its composer. Von Weber's health was in an alarming condition when he left Germany, and he had a strange presentiment that he had said a final farewell to his wife and family. He was found by his host,

Sir George Smart, dead in his bed on the morning of June 5, a few days before the date set for his departure for Germany. While listening to this sparkling overture, one could hardly imagine that it had been written by a man who was suffering from a fatal malady. The scene of the opera opens in Fairyland, where a bevy of fairies are watching the slumber of Oberon. The Fairy King has quarrelled with Titania, and has vowed never to be reconciled to her until he shall find two lovers constant to each other thru trial and temptation. These two lovers Puck finds in Sur Huon of Bordeaux and Rezia, who bring happiness once more to Oberon and his queen. At the beginning of the overture the majic horn call is heard, followed by its echo.

Gymnapodie (bare feet), by Eric Satie, describes an ancient Greek ceremonial dance. It has been transcribed for the B.Y.U. Concert Band by one of its clarinetists, A.S. Morris, a graduate student from St. George, Utah.

The bandstration to the Mozart Bassoon Concerto was made by Maurice McAdow, guest conductor at the B.Y.U. Sixth Annual Summer Music Clinic last summer.

American Salute is a skillfully composed work by the American composer, Martin Gould, and is based on the theme, "When Johnny Comes Marching Home."

In "On the Trail" the music depicting the braying of the donkey at each clap of thunder as the animal plods down the trail to the bottom of the Grand Canyon is well known. Earl Jardine, graduate assistant and tuba teacher at B.Y.U., conducts the number.

Richard Ballou, trumpet and horn teacher at B.Y.U., conducts as Miss Pinegar plays the brilliant arrangement of the "Bell Song" from Lakme.

Dimitri Shostakovich, born in 1906, overshadows all the younger generation of Russian composers. His first symphony was produced at the age of 25. In the year 1927 he voiced political sentiment in a "Symphonic Dedication of the October Revolution" and remained in high favor with the Soviet powers until 1936. For a while his music was frowned upon but he was soon reinstated. His selection which is performed tonight has pleased the U.S.S.R. and the world in general.

PERSONNEL

<u>Piccolo</u>	<u>Alto Saxophones</u>	<u>Trombones, cont'd</u>
Ted Wight	Jimmy Hazard	Glenn Shumway
<u>Flutes</u>	Roberta Clegg	Ray Colovich
Ruth Ellen May	<u>Tenor Saxophone</u>	Alma Woodbury
Madelyn Wootton	Clairon Williams	<u>Tubas</u>
Laura Dial	<u>Trumpets and</u>	Earl Jardine
<u>Oboes</u>	<u>Cornets</u>	Eugene Nye
Blaine Edlefsen	Nellie Borgeson	Marlin Baker
Dawn Terry	Annie Joy Pinegar	<u>String Bass</u>
Illa Mae Cook	Bob Gidley	Gaylon Hatton
<u>Clarinets</u>	Velda Brown	<u>Percussion</u>
Jerry Long	Bruce Anderson	Fred Clark
Ben Roberts	Von Atkinson	Richard Meibos
Lucille Evans	Mark Angus	Don Page
Richard Hawkins	Victor Rasmussen	Evona Melton
Kent Riddle	Calvin Whatcott	
Julia Crowley	John Allen	
Merrill Durfee	<u>Horns</u>	
Glenys Rollins	Floyd Wilkes	
Alfred Morris	Richard Ballou	
Dwayne Belt	Paul Christensen	
Rene R. Mortensen	Roen Griffiths	
Christene Hansen	<u>Baritone</u>	
Preston Empey	Bill Wilkes	
<u>Bass Clarinet</u>	<u>Trombones</u>	
Alice H. Riddle	William Smiley	
<u>Bassoon</u>	Morris Butler	
Glenn Williams	Thomas Raye	

Band Officers

Director of Bands: Dr. John R. Halliday	
Associate Dir. Norman Hunt	Faculty Asst. Lucille S. Evans
Asst. Dir. Richard Ballou	Grad. Asst. Earl Jardine
Record. & Lib. Julia Crowley	Vice Pres. Jerry Long
President: Blaine Edlefsen	Historian: Illa Mae Cook
Sect.-Treas. Pat Havens	Prop. Manager: Eugene Nye
Councilmen: Fred Clark,	Stage Manager: Raymond Colovic
Bill Smiley, Glenn Williams,	
Kenneth Larsen	

Brigham Young University
Music Department

presents the

VARSITY BAND

Richard E. Ballou, Conductor

Dwayne Belt, Guest Soloist

in

CONCERT



Joseph Smith Auditorium

Monday, February 19, 1951

8:15 P. M.

(No. 15 in the 1951-52 Series)

PROGRAM NOTES



Dr. Peter Buys is a past President of the American Bandmasters Association and is presently conductor of the municipal band of Hagerstown, Maryland. Horizon Overture, an original band work, is one of his twenty three published compositions.



Kenneth J. Alford is considered one of England's finest composers of marches for band.



The Concertino for Clarinet was composed by Weber in the year 1811 expressly to the wish of H. Baermann, the greatest player of those times. Soloist for this evening is Dwayne Belt, a Junior from Las Vegas and a student of Lucille Evans.



William Grant Still, a negro composer, has demonstrated the rich contribution of his race to American culture.

From the Delta is an original work that attempts to express in music the romance of the Delta country in Mississippi.



Ampario Roca is written by the Spanish composer Jaime Texidor and arranged by Aubrey Winter.



Asiago is a little town in the Italian Alps. The music portrays some of the festivities attendant upon the celebration of a holiday.

PROGRAM



Chorale Chüger

Horizon Overture Peter Buys

Army Of The Nile (March Kenneth J. Alford

Concertino for Clarinet, Op. 26 C. M. Weber

Dwayne Belt, Clarinetist

Intermission

Dance, from the Delta William Grant Still

Amparito Roca, Spanish March Jaime Texidor

Pastore d'Asiago, Overture E. O. Caneva and

F. L. McAllister

VARSIITY BAND PERSONNEL



PICCOLO

Laura Dial, Red Oak, Iowa

FLUTES

Lorna Livingston, Craig, Colorado

LaVoyle Maughan, Preston, Idaho

Fred H. Clark, Springville, Utah

OBOE

Tom Moore, Winter Haven,
Florida

CLARINETS

Dwayne Belt, Las Vegas, Nevada

Shirley Turner, Santa Ana, Calif.

Jerry Turner, Portland, Oregon

Nolan Young, Idaho Falls, Idaho

Janet Grimmer, Paris, Idaho

Ronald Deans, Phoenix, Arizona

Irma Elkington, Tooele, Utah

Dan Lee Davis, Las Vegas, Nev.

Pat Havens, Salmon, Idaho

Anne Rasband, Heber, Utah

Anita Todd, Gridley, California

SAXOPHONES

Roy Dike, Babbit, Nevada

Deloy Hemingway, Provo, Utah

HORNS

Norman Sullivan, Denver, Colo.

Carol Richards, Am. Fork, Utah

Verl Soelberg, Ogden, Utah

Doraleen Thornley, Harlem, Mont.

TRUMPETS

L. Dee Mangelson, Nephi, Utah

Velda Brown, Chandler, Arizona

J. Von Atkinson, Pocatello, Idaho

John D. Allen, Oakland, Calif.

Ronald Boyce, Lewisville, Idaho

M. Dale Johnson, Delta, Utah

Blaine Hess, Idaho Falls, Idaho

Robert DeBoer, Ogden, Utah

Donald Stockman, Coalville, Utah

Jay Lake, Idaho Falls, Idaho

Robert Lewis, St. Anthony, Idaho

TROMBONES

Raymond Colovich, Eureka, Utah

Lenn M. Shumway, Taylor, Ariz.

Alma Woodbury, St. George, Utah

Larry Whetten, Grand Junction,
Colorado

Nedra Jean Ray, Coolidge, Ariz.

Milton Ray Bloomquist, Duchesne

TUBA

Martin Baker, Idaho Falls, Idaho

Dick Rowberry, Idaho Falls, Idaho

Arthur Woffinden, Orem, Utah

PERCUSSION

Joan LeSueur, Boise, Idaho

Evona Melton, Hopkinsville, Ky.

ALTO CLARINET

Dan Lee Davis, Las Vegas, Nev.

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



RECITAL HALL - 250-C

7:00 p.m.

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 16 in the 1950-51 Series

Tuesday, February 20, 1951, 7:00 p.m.

PROGRAM

Valse Brilliante, Op. 18 Chopin
Mary Jackson, Piano (pupil of Wm. F. Hanson)

Una Voce poco fa, from "Barber of Seville" ... Rossini
Lilly Glauser, Soprano (pupil of John R. Halliday)
Maurine Boren, Accompanist

Divertimenti (Allegro, Menuetto) Mozart
Maralyn Walsh, Violin; Lois Tucker, Cello;
Loa Bowen, Piano (coached by G. F. Buggert)

Seguidilla Albeniz
Raejean Beck, Piano (pupil of Elmer E. Nelson)

Allelujah Mozart
Arlene Lewis, Soprano (pupil of Hannah Packard)
Paul Fish, Accompanist

Reflections on the Water Debussy
Nocturne, C Sharp Minor Chopin
Carmen Ash, Piano (pupil of Lowell Farr)

Come Ye Blessed Scott
Recessional De Koven
Archie Wasden, Baritone (pupil of J. W. McAllister)

Ich Liebe Dich Beethoven
The Sleigh Kountz
Lou Rita Mattice, Soprano (pupil of John R. Halliday)
Georgia Lauper, Accompanist

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



RECITAL HALL - 250-C

7:00 p.m.

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

Students of Elmer E. Nelson

No. 17 in the 1950-51 Series
Tuesday, February 27, 1951, 7:00 p.m.
250-C - Recital Hall

PROGRAM

- Hungarian MacDowell
Beverly Anderson
- The Fauns Chaminade
Jacqueline Brandley
- Ballade in A flat Chopin
Betty Clark
- Barcarole Opus 37 No. 6 Tschaikowsky
Edward Quist

Fantasie Impromptu	Chopin
Myrtice Ostler	
Polonaise in E flat minor	Chopin
Dale Farrer	
Feaux-Follets	Phillipp
Georgia Lauper	
Revolutionary Etude	Chopin
Phillip Ekins	
Scherzo in B flat minor	Chopin
Janet Grimmett	
Concerto in B flat minor, 1st movement.	Tschaikowsky
Bonnie Barrett	

The Opera Workshop of
BRIGHAM YOUNG UNIVERSITY

presents

“THE MARRIAGE OF FIGARO”

Music by

Wolfgang Amadeus Mozart

Acting Director, Newell B. Weight



CAST IN ORDER OF THEIR APPEARANCE

FIGARO, Servant to Count Almaviva	Lyneer C. Smith*
	Douglas Stott
SUZANNA, maid to Countess Almaviva	Betty Ross*
	Marjorie Hyde
DR. BARTOLO	Virgil Camp*
	John Whitaker
MARCELLINA, his housekeeper	Ethel Mae Chesley*
	Dixie Ann Mecham
CHERUBINO, page to the Countess	Dorothy Gilchrist*
	Colleen Riggs
COUNT ALMAVIVA	Howard Putnam*
	Joe Hill
DON BASILIO, organist and music-master	Brandt Curtis*
	John Coray
COUNTESS ALMAVIVA	Inga Plaas Smith*
	Evelyn Russell
ANTONIO, gardner, uncle to Suzanna	Kay Johnson
BARBARINA, daughter of Antonio	Carolyn Thompson*
	Helen Squire



CHORUS OF VILLAGERS

The action covers one day—takes place in the Castle and grounds of Aguas Frescas, the domain of Count Almaviva near Seville.

* Cast for February 27 and March 1.



February 26, 27, 28, and March 1, 1951

JOSEPH SMITH AUDITORIUM

7:45 P. M.

(Nos. 18, 19, 20, and 21 — 1950-51 series)

THE PRODUCTION STAFF



Acting Director	Newell B. Weight
Assistant Director	Dorothy Gilchrist
Stage Director	Jon Beck Shank
Prompter	Clawson Cannon
Business Manager	Clawson Cannon
Pianists	Colleen Christensen, Louise Marsden, Paul Thompson
Orchestra	Lawrence Sardoni
Stage Manager	Levi Oveson
Scenery Design and Sets	Jon Beck Shank
Scenery Construction	Opera Workshop Class
Costumes	Mary Barstow
Lights	Francis Boyer
Choreography	Colleen Collins, Ruth Rice
Publicity	Alice Brady
Programs	Berna Brown, Bettie Jane McGuire
Properties	Wanda Larson
Program Cover	Jack Whitaker
Ticket Sales	Lynn Dallin
Ushers	Y Calcares and Intercollegiate Knights



Longa Vita Brevis

The Marriage of Figaro

W. A. Mozart

John Whitaker



1951

The Opera Workshop

of the

Brigham Young University

Presents

“The Marriage of Figaro”

(Nos. 18 to 21 on the 1951-52 Series)



A Comic Opera In Four Acts

by

Wolfgang A. Mozart



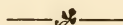
FEBRUARY

26, 27, 28

and

MARCH 1, 1951

7:45 P.M.



Joseph Smith Auditorium

A Note On Opera Workshop Productions

Between the early oratorio operas of Peri and Monteverdi and the modern-drama operas of Menotti, there stretches an entire history of dramatic stage technique, little of which is particularly apt when it comes to being used to stage an opera. Opera cannot be played 'straight' in the sense that a play is. In a drama *without* music, one can say his goodbye, turn on his heel and be gone in two seconds; in a music drama it takes more than two *minutes* to say goodbye, and simply turning on one's heel is not enough to enliven such static situations as opera conventions precipitate. Operatic action is broad because of the demands of the musical development of the work, and because patrons in opera houses sit many times farther away from the stage than audiences at legitimate theatres. The consequence of these exaggerated gestures and timing is often ham. Where to fence in, where to cut off, where to set limits are problems of the director and casts, whose work is further intensified by the fact operas are seldom contemporary, usually demanding costumes and manners alien to those of the present time. Mozart wrote during a particularly artificial period of society, yet to do Mozart at all is to do him with attempted rococo polish, an exquisite turning of gesture with musical phrase, high artifice of style, and a veritable ballet of mannerisms that should match the clues to the period we have in the paintings of Watteau and Fragonard, those rococo wonder boys in oils who so complemented the architecture, costumes, music, and literature of their day. The periods we call baroque and rococo so well combined their several arts in one flourish of style that no age since lives as completely in its artistic products.

As a workshop class staging *The Marriage*, which takes place around 1750, we have gone to rococo painting, architecture, landscape gardening, plays, letters and history to counterfeit a serio-comic emotional climate of a far-removed age, in the facsimile graces of that age. The work has been difficult, rehearsals sad and happy and rewarding, proving the validity of production experience for workshop students, some of whom never have been on stage before. But the final test for the casts comes in their proving to entertain an audience by transporting them from the Joseph Smith building to the court of Almagora for a few hours, however roughly, to send them home from a new experience with a glimpse into another time, however dim.

Jon Beck Shank

Acting Director . . .

Newell B. Weight, a graduate of B.Y.U., has had an excellent background of musical experience, having taught in public schools and colleges in both Arizona and Utah. Mr. Weight's enthusiasm and cheerful attitude at all times has made it unusually pleasant for the students with whom he has been working. Much of the success of this opera is attributed to his enthusiastic attitude and friendly spirit.



Don L. Earl

We wish to acknowledge and to pay special tribute to Don L. Earl who is on leave of absence and is attending the University of Indiana. It has been six years since he began his work as Director of the Brigham Young University Opera Workshop. He is working toward his Doctors Degree in Music and will then return to the B. Y. U. to continue his work as Director in the Opera Workshop Department.



Stage Director . . .

Jon Beck Shank, a Y graduate and transfer from Yale and the University of Hawaii, studied drama privately in New York and at a Fine Arts Institute in Pennsylvania where, for two years, he directed a children's theatre and taught associated arts. Mr. Shank has summer theatre and radio work behind him, and three years in the Army, is the author of *POEMS*, and a contributor to national literary magazines. On campus he has appeared in speech department plays, was author and director of 1950's Varsity Show, and is editor of the *WYE Magazine*. This is his second success in opera stage directing at the Y.

Business Director . . .

Clawson Cannon has done an outstanding job as business manager and has managed to find time amid his busy schedule to act as prompter. He spent three years in the army before taking his bachelor of Music degree from Eastman School of Music in Rochester, N. Y. He has been an instructor in music on the Y staff for two years, and has worked for several more as Field Representative for the General Music Committee of the L.D.S. Church. Mr. Cannon is going abroad in June to study at European universities.



Pianist . . .

Colleen Christensen is a Junior, majoring in Music, from Idaho Falls, Idaho. She has been kept busy during the many long rehearsals as accompanist for the members of the cast because of her piano ability. She has been a conscientious worker throughout the entire rehearsal schedule.



Pianist . . .

Louise Marsden, a Junior transfer student from the B. A. C. at Cedar City, is a talented Music Major from Parowan, Utah. Louise will always be remembered gratefully by the cast as a very talented accompanist and as a cheerful person who helped make the rehearsals more pleasant.





Pianist . . .

Paul Thompson is a Junior transfer from Dixie Junior College in St. George. He has been a dependable and conscientious worker throughout the rehearsals. His serious attitude in all he did was much appreciated.

"THE MARRIAGE OF FIGARO"

Comic Opera in Four Acts

Music by Wolfgang Amadeus Mozart

Book by Lorenzo Da Ponte

Founded on the Beaumarchais Comedy

SUZANNA, Figaro's betrothed	Betty Ross*
	Marge Hyde
FIGARO, the count's valet	Lyneer Smith*
	Douglas Stott
COUNTESS, the count's wife	Inga Smith*
	Evelyn Russell
COUNT ALMAVIVA, nobleman of Seville	Howard Putnam*
	Joseph Hill
DOCTOR BARTOLO, a physician	Virgil Camp*
	Jack Whitaker
MARCELLINA, his housekeeper	Ethel Mae Chesley*
	Dixie A. Mecham
BARBARINA, Antonio's daughter	Carolyn Thompson*
	Helen Faye Squire
CHERUBINO, a page	Dorothy Gilchrist*
	Colleen Riggs
BASILIO, music-master	Brandt Curtis*
	John Coray
ANTONIO, gardner	Kay Johnson
Two young girls	Jan Tanner and Mary Barstow
Fandango dancers	Colleen Collins, Ruth Rice, Barbara Braun, Rial Owens, Dan Leegant, Jon Beck Shank

PLACE — Seville, Spain

TIME — Seventeenth Century

* Cast for Tuesday and Thursday Nights.

The Story of THE MARRIAGE OF FIGARO

In his revolutionary comedy, Beaumarchais attacked the decadent moral of the 18th century aristocracy, in particular the feudal right of a nobleman on the person of any of his maidservants before that of her husband.

ACT I

Figaro, former barber of Seville, now in the employ of Count Almaviva, and planning to marry Suzanna, the Countess' maid, is roused by his master's attentions to his fiancée. The room set aside for the young couple is altogether too near that of the Count to please Suzanna, who is deeply in love with Figaro and has no desire for a serious flirtation with her master. Figaro threatens revenge on the Count. Crafty Dr. Bartolo, former guardian of the Countess, persuades his elderly housekeeper, Marcellina, to sue Figaro for breach of promise as a means of recovering a loan she has made him. Marcellina unexpectedly encounters Suzanna, and the two proceed to exchange heated insults. Cherubino comes to ask Suzanna's protection from the Count's scolding and hides behind a large armchair, as his master arrives to flirt with the maid. To complicate matters, Basilio enters the room, spreading gossip and infuriating Suzanna, who is trying to hide the page in the armchair, whilst the Count is listening to Basilio's talk from behind it. At long last he discovers the boy's hiding place and orders him to leave the castle instantly for Seville, where he is to become a captain in the Count's own regiment. Figaro tries to impress Cherubino with a vivid description of army life, warning him that his days of lovemaking and flirtation are over.

ACT II

In the boudoir, the Countess bemoans the swift fading of her husband's love. To trick the Count into approving his marriage with Suzanna, Figaro plots with her to compromise their master. He has secretly asked Cherubino to remain in the castle to participate in this plot. The page, having written a new love-song, is asked by Suzanna to sing it for the Countess. The women, fearing the Count's displeasure in finding Cherubino still in the castle, disguise him as a girl; as the Count wishes to enter his wife's room, she quickly hides the page boy in her dressing room. The Count's suspicion having been aroused, he is determined to force the door; as he leaves to get some tools, Suzanna quickly releases Cherubino, who escapes through the window. To the Count's surprise, Suzanna emerges from the dressing room. As Figaro returns and announces the preparations for the wedding ceremony, he and the others are confronted by Antonio, the gardener, who comes to complain that a man jumped out of the window on his flowers. Figaro takes the blame, but is confounded by the argument of the others that he is innocent. At the very height of complications, Marcellina appears; with Bartolo's and Basilio's help she presses her charge and calls on the Count to assist her by making Figaro fulfill the contract and marry her.

ACT III

In order to obtain the dowry which the Count had promised her, Suzanna has to grant him a rendezvous that night in the garden. The Count is overjoyed believing that she has finally given in; he happens, however, to overhear a remark she makes to Figaro that without a lawyer they have already won the decision. He is beginning to understand, that they are trying to deceive him and decides that something must be done quickly to forestall the marriage. To his delight, Basilio, the judge, insists that Figaro marry Marcellina; but again all his hopes vanish, when Figaro quite accidentally discovers that Bartolo and his housekeeper are in reality his own father and mother. They explain the happy change of events to Suzanna and the four rush off with the vow to get even with the Count. The Countess, still mourning her husband's indifference, is now also planning on her own to compromise him, in the hope of winning him back. She asks Suzanna to write an invitation to bring him to a rendezvous that very night; the woman seal the letter with a pin, which is to be returned as acknowledgment. As a group of country girls presents flowers to the Countess, Cherubino is discovered among them, dressed up as a girl; when the Count threatens to have him punished, Barbarina, the gardner's daughter, succeeds in getting his permission to have the pageboy for her husband. At this point the wedding party arrives in solemn procession; the Count, still determined to take revenge, unties the happy couple and also Bartolo and Marcellina, amidst the cheers of the entourage of the castle.

ACT IV

The scene discloses the pinegrove in the garden, where quite a number of rendezvous are to take place. Barbarina is looking for the pin, which the Count had given her to take back to Suzanna and which she has lost. She inadvertently tells Figaro about it, and despite the protests of his mother, the disillusioned man launches his complaint against women in general. As he hides behind the trees, Suzanna and the Countess arrive and proceed to exchange costumes; Suzanna, who knows that Figaro is listening, pours out her feelings for her lover, which only helps to make the poor man more jealous than ever. When Suzanna hides—on the opposite side of the grove—the Countess reappears, disguised as her own maid, and is promptly wooed by Cherubino, much to the anger of the Count. Figaro, being curious to know what is going on, gets himself slapped instead of Cherubino by the Count, who leads his wife to a private pavillion, thinking her to be Suzanna. Figaro now makes love to the real Suzanna in her disguise as the Countess—soon realizing that it is in fact his own bride. Here, too, he gets slapped for daring to go philandering, but manages quickly to make up and tells Suzanna that he knew all along who she really was. When the Count returns, Suzanna resumes her disguise and Figaro is caught in the act of making love to the supposed Countess. The Count openly accuses his servant of treachery, but is convinced of his mistake as soon as the real Countess appears and the truth comes to light. He repents of his philanderings and consents to the marriage of Figaro and Suzanna. And thus ends this comedy of errors and complications in general rejoicing, as each of the couples is happily reunited.



Betty Ross . . .

Small, vivacious Betty Jean Ross is a junior transfer from Weber College this year. She has had experience previously in high school operettas and as a member of the Weber College "Musettes." The talented young soprano will make her debut on the BYU opera stage as Suzanna.

SUZANNA

Marjorie Hyde . . .

Marjorie Hyde, a talented lyric soprano from Salt Lake, is a sophomore majoring in music. She has been active in music since the age of sixteen when she first appeared in a recital at the McCune School of Music in Salt Lake. She has appeared on concerts and in recitals several times since then.



Lyneer Smith . . .

A versatile baritone, Lyneer Smith makes his second appearance on the BYU campus as Figaro. He previously made his debut as the clerk in the summer production of "The Devil and Daniel Webster." Lyneer has been active in dramatics as well as musical productions. His happy manner helped perk up the long rehearsals.



FIGARO



Douglas Stott . . .

Douglas Stott, a senior majoring in music, appears in his first operatic role as Figaro. He has received awards in high school for his vocal work. Doug's most recent musical work was with the Canadian Mission Quintet in which he performed solo work on the stage, radio and before Church and Civic groups.



Inga Smith . . .

The mezzo-soprano voice of Inga Plaas Smith has won wide recognition during her years at the Y. She has appeared in other operas such as "Faust," "Carmen," and once as Marcelina in "The Marriage of Figaro." She now appears as the Countess. Inga was the contralto soloist in the "Magnificat" last quarter.

COUNTESS

Evelyn Russell . . .

One of the most promising young artists in the school, Evelyn Russell, makes her first appearance on the BYU opera stage this year. Evelyn is a Junior from Beverly Hills, California, and transferred last year from Santa Monica City College. While there she played the role of Jenny in "Down in the Valley." She was the soprano soloist in last quarter's presentation of the "Magnificat."



Howard H. Putnam

Howard Putnam, a sophomore from Woodruff, Utah, is well remembered for his excellent portrayal of Tonio in Leoncavallo's "Pagliacci" which was presented last year. His sincere willingness to work, coupled with his natural ability promises a bright future in music.



COUNT ALMAVIVA



Joseph Hill . . .

Joseph Hill returns again to opera stage as the Count. He has appeared previously as Zuniga in "Carmen" and as the Leader for the cast of "Down in the Valley." He also appeared in the summer performance of "The Medium" and as the baritone soloist in the 1949 presentation of the Brahms "Requiem."



Ethel M. Chesley . . .

Ethel Mae Chesley is a senior from Mesa, Arizona and is minoring in music. She has had several leads in high school operettas although this is her first operatic lead at the Y. Her good sense of humor and cheerful attitude especially qualify her for the role of Marcellina, the house-keeper.

MARCELLINA

Dixie Ann Mecham

The lovely voice of Dixie Mecham won you all last year as she portrayed the role of Nedda in "Pagliacci" and she appears again this year as Marcellina. Dixie has sung in many contests and has always received superior ratings.



Virgil H. Camp . . .

A freshman this year, Virgil H. Camp is a music major. His appearance as Dr. Bartolo is his first on the opera stage although he has had several leads in high school operettas. While a resident of Pocatello, Idaho, he spent four years directing the "Polymnian Singers." Virg was the bass soloist in the "Te Deum" which was presented last quarter.



DOCTOR BARTOLO



John Whitaker . . .

Jack Whitaker is a senior this year majoring in art and a transfer student from U.C.L.A. He is especially suited to the role of Dr. Bartolo since he is talented in character roles. He has had leads in several operas presented while he was attending U. C. L. A. as well as parts in several summer operas at B.Y.U. It was Jack who designed the cover for this program.



Carolyn Thompson

Although this is Carolyn Thompson's first major operatic role she is well known in BYU music circles. Carolyn is a senior, majoring in vocal music. Her clear soprano voice is shown to good advantage as she portrays the role of Barbarina. Carolyn is from Malta, Idaho and has done a great deal of solo work with the music department while at the Y. She appeared most recently as the soprano soloist in the "Te Deum" last quarter.

BARBARINA

Helen F. Squire . . .

Helen Squire, a versatile junior from Mount Pleasant, has claimed her second operatic role at the Y in appearing as Barbarina. She had operatic experience while performing in high school operettas as well as the experience she received as Frasquita in the 1949 presentation of "Carmen."



Brandt Curtis . . .

Brandt Curtis comes to Provo from Salomon, Arizona. He has sung the tenor lead in the "Pirates of Penzance" and also the tenor solo in the "Messiah." He sang the tenor solos in the "Te Deum" and the "Magnificat" last quarter. Brandt also did a lot of concert work while filling a mission in Argentina and makes his opera debut on the BYU stage this year.



DON BASILIO



John Coray . . .

After his great success as Canio in last year's presentation of "Pagliacci" John Coray returns to the operatic stage as Don Basilio, the music-master. The vibrant quality of his voice has been attained through many years of vocal study and practice. He has also appeared as Remindado in "Carmen."



Dorothy Gilchrist . . .

Dorothy Gilchrist, a lyric soprano, has studied voice in New York City and Los Angeles. In the summer of 1949 she sang the role of Helene in Hindemith's "Hin und Zuruch" at the Y. In addition to working many long hours in perfecting the character of Cherubino, Dorothy has also acted as graduate assistant in the Opera department.

CHERUBINO

Colleen Riggs . . .

The lovely soprano voice of Colleen Riggs, as well as her natural stage ability, has won her the role of Cherubino, the page boy. Colleen is a senior from Chandler, Arizona and is remembered for her outstanding performance as Jenny in last year's presentation of "Down in the Valley."



Kay Johnson . . .

Kay Johnson makes his debut in opera this year as Antonio, the gardener. A very talented baritone, Kay is a Junior and is majoring in Languages. He has previously appeared in several school operettas in Mapleton, Utah, and has sung in ensemble groups here at the Y.



ANTONIO

Our Thanks To . . .

Professors Lawrence Sardoni and John R. Halliday for help in general production.

Professor Leon Dallin for rehearsing orchestra.

Professor T. E. Pardoe for help with scenery construction.

Professor Preston Gledhill for assisting with makeup.

Public Relations Department for publicity.

Heindselman Music Co. for assistance with ticket sales.

J. C. Penney's, Taylor Brothers' and Various other merchants.

The Chorus

Gene Anderson	Lily Glauser	William D. Rupper
Joanne C. Austin	Lois Larson	Beatrice Scoville
Mary E. Barstow	Evelyn Joyce Loe	Geraldine Solomon
Alice Fay Brady	Rose LaRae Lott	Janese Tanner
Berna Brown	Joyce Maxfield	Conway B. Threet
Lynn H. Davis	Bettie Jane McGuire	Charlene Tueller
Glen G. Howlett	Joyce Murray	LaJean Van Orden
Serge L. Huff	Levi W. Overson	
Wanda M. Larson	L. Grant Reese	

The Orchestra

FIRST VIOLINS	VIOLAS	TRUMPETS
Jean Slack	Prof. Harold Laycock	Annie Joy Pinegar
Helen Jean Jones	Elaine Fetscher	Nellie Borgeson
David Latimer	Anna Julia Hoyt	
Sue Nelson	Mark Stowe	OBOES
Ila Parker		Blaine Edlefsen
Helen Salerno	CELLOS	Louise Marsden
Joanne Stringham		
Marcia Stringham	Prof. Gustav Buggert	CLARINETS
	Merle Elizabeth Alvey	A. S. Morris
SECOND VIOLINS	Gayle Clay	Lucille Evans
Colleen Knight	Carma Allred	
Maralyn Walsh		
Agnes Weibell	BASSES	BASSOONS
Carole Baker	James Loveless	Glenn Williams
Connie Robinson	Gaylen Hatten	Jerry Long
Dorene Meacham		
FLUTES	FRENCH HORNS	TIMPANI
Ted Wight	Richard Ballou	Frederick Clark
Mary Jane Groberg	Carol Richards	

The Production Staff

Acting Director	Newell B. Weight
Assistant Director	Dorothy Gilchrist
Stage Director, Scenery Design and Sets	Jon Beck Shank
Prompter and Business Manager	Clawson Cannon
Pianists	Louise Marsden, Colleen Christensen, Paul Thompson
Orchestra	Lawrence Sardoni and Leon Dallin
Stage Manager	Levi Oveson
Costumes	Mary Barstow and Evelyn Loe
Programs	Bettie Jane McGuire and Berna Brown
Properties	Wanda Larson
Publicity	Alice Brady
Choreography	Colleen Collins, Ruth Rice
Program Cover	Jack Whitaker
Ticket Sales	Lynn Dallin
Lights	Francis Boyer
Makeup	Professor Preston Gledhill and Class
Ushers	Y Calcares and Intercollegiate Knights

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



EAST LOUNGE – SOCIAL CENTER

BRIGHAM YOUNG UNIVERSITY

PRESENTS

BRASS AND WOODWIND ENSEMBLES

Under the direction of Robert Evans and Lucille Evans

No. 22 in the 1950-51 Series
Monday, March 5, 1951, 8:00 p.m.
Joseph Smith Auditorium

PROGRAM

Two Fantasias. Branchiere (ca 1567-1634)
Rome at Night. Tancieff - Agounoff
John Allen, Trumpet; Bert Mason, Trumpet; Morris
Butler, Trombone; Raymond Colovich, Trombone;
Alma Woodbury, Trombone.

Clarinet Quartet Waterson
Christene Hansen, Dwayne Belt, Shirley Turner,
and Preston Empey.

Funeral Music for Queen Mary . . . Purcell (1658-1695)
March from Occasional Overture Handel
Von Atkinson, Trumpet; Don Stockman, Trumpet; Tom
Raye, Trombone; William Smiley, Trombone; Marlin
Baker, Tuba.

Woodwind Quintet Beethoven
Quintet. Chritien
Jerry Long, Clarinet; Blaine Edlefsen, Oboe;
Richard Ballou, Horn; Glenn Williams, Bassoon;
Ted Wight, Flute.

Sonata for Horn, Trumpet & Trombone. Poulenc
Von Atkinson, Trumpet; Floyd Wilkes, Horn; William
Smiley, Trombone.

Voluntary on 100th Psalm Tune. . . Purcell (1658-1695)
Two Ayres for Cornets and Sagbuts. . . Adson (ca 1620)
Vision Fugitive. Prokofiev - Morris
Toccata. Ed Haines
Nellie Borgeson, Trumpet; Gaylon Hatton, Trumpet;
Richard Ballou, Horn; Robert Evans, Trombone;
William Smiley, Trombone; Earl Jardine, Tuba.

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 23 in the 1950-51 Series

Tuesday, March 6, 1951, 7:00 p.m.

250-C - Recital Hall

PROGRAM

Sonata in A Major Handel

Helen Salerno, Violin (pupil of Lawrence Sardoni)

Douglas Mann, Piano

Hungarian MacDowell

Beverly Anderson, Piano (pupil of Elmer E. Nelson)

Trio No. 1 (Third Movement) Haydn

Ann Novak, Violin; Cherie Marcil, Cello;

Barbara Hall, Piano; (coached by Gustave F. Buggert)

French Suite No. 6 Bach
 (Allemande, Courante, Sarabande, Gavotte,
 Polonaise, Bouree, Minuet, Gigue)
Carol Jean Clark, Piano (pupil of Crawford Gates)

In Diesen Heil'gen Hallen Mozart
Walter Fullerton, Baritone (pupil of Newell Weight)
Paul Thompson, Accompanist

French Suite No. 3 (Allemande) Bach
Betty Gibbs, Piano (pupil of Crawford Gates)

Scaramouche Suite Milhaud
 (Vif, Modere, Brazileiro)
Gene Campbell, Piano, and Jacquie Campbell,
Piano (pupils of George W. Fitzroy)

Brigham Young University
MUSIC DEPARTMENT

Presents a

CONCERT
of
CHORAL MUSIC

by the

Concert Chorus, Crawford Gates, Director
A Cappella Choir, Newell B. Weight, Director
Brass Ensemble, Robert Evans, Director
Organ, Rosella Compton

Sunday, March 11, 1951
8:30 p.m.

Joseph Smith Auditorium
(No. 24 in the 1950-51 Series)

PROGRAM

Epitaph of Seikilos (Greek Hymn, Tralles, Asia Minor)	1st Century
Veni Redemptor Gentium (St. Ambrose, Bishop of Milan)	4th Century
Examples of Organum from the Musica Enchiriadis	9th Century
Composite Organum at the Fifth	
Composite Organum at the Fourth	
Simple Organum at the Fourth	
Tonus Protus	
Tonus Deuterus	
Tonus Tritus	
Tonus Tetrardus	
Ut Tuo Propitiatus (Conductus Style Organum. British Isles: Cornish Manuscript)	11th Century
Sumer Is A Cumin In	13th Century
Agnes Dei I	Guillame de Machaut ... 14th Century
Deep Is My Grief	Josquin Depres ... 15th Century
Matonna Lovely Maiden	Orlandus Lassus ... 16th Century
Hosanna To The Son Of David	Orlando Gibbons ... 17th Century
Glory To God	Serge Rachmaninoff
Bushes and Briars	Essex Folk Song Arranged by Vaughan Williams
Motet on a Traditional Hymn (For Brass Choir, Piano and Mixed Chorus)	Leroy Robertson

A CAPPELLA CHOIR

O Radiant Glory	Palestrina
The Turtle Dove	Vaughan Williams
Soloist, Vernon Miller	
Go Lovely Rose	Thiman
The Milk Maid	Folk Song arranged by Niles
Conducted by Glenn A. Montague	
Motet, Op. 29, No. 2 (Psalm LI)	Brahms
1. Create in me, O God, a pure heart, And grant anew, a right spirit within me.	
2. O cast me not away from Thy countenance, And take not Thy Holy Spirit from me.	
3. Grant unto me the joy of Thy salvation. With Thine infinite love uphold Thou me.	
Holy Radiant Light	Gretchaninoff

CONCERT CHORUS AND A CAPPELLA CHOIR COMBINED WITH ORGAN AND BRASS ENSEMBLE

In Ecclesiis	Gabrieli
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CONCERT CHORUS PERSONNEL

ELDEN WOOD — GLENN MONTAGUE — EARL JARDINE
Graduate Assistants

BONNIE MOESSER
PAUL FISH

ARDEAN WATTS
GLORIS STODDARD

Accompanists

SOPRANOS

Joyce Maxfield
Bonnie Moesser
Carolyn Peterson
Elna Brown
Gloris Stoddard
Florence Ipsen
Thora Belle Brown
Dixie Anne Mecham
Glenna Stowell
Bernice Steele
Joan Grover
Theresa Hadock
Charlene Tueller
Lola May Wright
Donna Sargeant
La Vona Erickson
Dorothy Doyle
Lenona Edgley
Ruth Olson
Christene Hansen
Helen Jean Owens
Susie Nell Johnson
Mabel Paulsen

Janese Tanner
Lois Stratton
Zelma Crider
Jean Crook
Donna Jean Peterson
Barbara Williams
Maxine Leigh
Jolene Bryner
Ruth Weinheimer
Barbara Chadwick
Lorna Neilson
Lorna Erickson
Rose La Rae Lott
Geraldine Hansen
Wanda Larsen
Verna Van Buren
Shirlene Reynolds
Evelyn Higbee
Anna Julia Hoyt
Marian Tebbs

Ray G. Anderson
Paul Christensen
Hardy Bean
Val Young
Howard Peterson
Phil Huffaker
Harold G. Connel

BASSES

Don R. Milner
Preston J. Empey
Ardean Watts
Paul Fish
John Whitaker
De Vere E. Walker
Walter J. Boehm
Gene Hansen
James Turner
Dale S. Bailey
Glenn A. Montague
George E. Billings
Archie G. Wasden
Avery L. Glenn
Benjamin M. Roberts
Earl Jardine

TENORS

Elden L. Wood
Don L. Marler
Victor L. Hansen
Forest R. Allred

ALTOS

Dorothy Thompson

BRASS ENSEMBLE PERSONNEL

TRUMPETS

Nellie Borgeson
Gaylen Hatten
Richard Ballou

TROMBONES

Robert Evans
William Smiley

HORNS

Floyd Wilkes
Richard Ballou

TUBA

Earl Jardine

erable rounds of the 18th and 19th centuries, even including those by Haydn, Mozart, or Beethoven. Brahms has imitated the construction of the Sumer canon in his Op. 113 (Kanon) No. 13.

AGNUS DEI I — Guillaum de Machaut 14th Century

This is an excerpt from the earliest complete polyphonic setting of the Ordinary of the Roman Mass. It was performed at the coronation of Charles the V in 1364, but was probably composed earlier judging from its "Arts Antiqua" (Ancient Art) style, which at that time was largely superseded by the newer "Ars Nova" (New Art) style of musical composition. Machaut was a Priest and poet in addition to being one of the important composers of his time.

DEEP IS MY GRIEF — Josquin Depres 15th Century

Josquin Depres was the greatest representative of his time. His name if translated into modern English would be Joe Meadows. Modern musicologists ascribe to Josquin the honor of innovating and bringing to a height of perfection the fugato technique which became so important a part of 16th Century style and was the forerunner of the giant fugues of Bach. While the medieval contrapuntists had composed the voice parts one after another, the tenor (principle melody) first, then the cantus (upper voice), and lastly the contra (lower voice) without the conception of a coherent perceptible whole, the generation around 1500 began to conceive polyphonic pieces in the modern sense, as units in which the voice parts were subservient to the overall whole in addition to having their own life and contour. In keeping with this new ideal of balance, and also in keeping with much more austere attitude at the turn of the century, where the re-nouncement, at least in principle, of the older gay and motely mixture of voices and instruments within the same composition and the adoption, in its place, of the urge for an a cappella polyphony of the unadulterated human voices.

MATONNA LOVELY MAIDEN — Orlandus Lassus 16th Century

Lassus was contemporary of Palestrina, but his style was more varied and free. This is one of his most charming madrigals.

HOSANNA TO THE SON OF DAVID — Orlando Gibbons 17 Century

Gibbons was the last great composer of the English Renaissance. This is a 8-part Anthem.

GLORY TO GOD Sarge Rachmaninoff

(The melody here is from the chants of the Greek Orthodox Liturgy)

BUSHES AND BRIARS (Essex Folk Song) Arr. R. Vaughan Williams

R. Vaughan Williams is the dean of contemporary British composers.

MOTET ON A TRADITIONAL HYMN (For Brass Choir, Piano, & Chorus)

Leroy Robertson

Leroy Robertson was formerly head of the Music Department of Brigham Young University, now head of the Music Department of University of Utah. He holds a place high in the ranks of contemporary American composers. This is his most recent choral work.

PROGRAM NOTES

EPITAPH OF SEIKILOS (Greek Hymn, Tralles, Asia Minor) 1st Century

One of the three complete remnants of ancient Greek music is this short lyrical song, dating from the 2nd Century B. C. according to the earliest estimates, to a more conservative estimate of 1st Century A. D. The latter date renders these remnants rather useless as evidence of the musical practice of Greek antiquity. Though this Seikilos hymn is monophonic, Plato described a primitive type of Greek polyphony as "heterophony." The Seikilos song however is impressive in its somewhat puristic simplicity and reservedness, but on the whole would seem to confirm the impression that the great artistic contributions of the ancient Greeks lie in fields of architecture and sculpture rather than in those of painting and music.

VENI REDEMPTOR GENTIUM (Ambrosian Hymn) 4th Century

Of the 120 hymns of the early Roman rites originally attributed to St. Ambrose, Bishop of Milan, only 20 are likely really to have been composed by St. Ambrose, and in only four of these (of which *Veni Redemptor Gentium* is one) is Ambrose's authorship placed beyond doubt by the testimony of St. Augustine in "*De Musica*." All so-called Ambrosian hymns are written in simple scheme of eight stanzas, each consisting of four lines in iambic tetrameter.

EXAMPLES OF ORGANUM FROM THE MUSICA ENCHIRIADIS 9th Century

The *Musica Enchiriadis* is an important musical treatise of the 9th Century probably written by Hoger of Werden or by Otger of St. Pons. It is the earliest treatise dealing with polyphony and containing examples of parallel organum, which is the earliest form of polyphony. The word organum has no connection with the organ. In the broadest sense of the word, organum is composition consisting of a liturgical plainsong (melody) to which one or more contrapuntal parts are added. Syllabic hymns were preferred in earliest organum as the basis for the composition. In this earliest type of organum all voices move more or less parallel to each other, note against note. The word "composite" was used to imply that each of the two parts presumed to be used for upper parts which are sung tonight by women's voices.

UT TUO PROPITIATUS (Conductus Style Organum) 11 Century

About the year 1000 the parallel organum was replaced by one using mainly contrary motion of the two voice parts. The *Ut Tuo Propitiatus* is a unique example of free organum, as it was noted in a letter notation in original manuscripts, while other examples of this type were written in neumes, an early form of notation which makes exact transcription or reading of the intervals impossible.

SUMER IS A CUMIN IN 13th Century

A famous composition written in the form of two simultaneous circular canons, the upper one in four parts, the lower in two, this piece, called a "rota" in the original, is remarkable not only as the oldest existing canon, but also for its charming and folk-like character in melody as well as in harmony. Its artistic and historic significance, however, is frequently grossly overrated. Regarding the former point, it may be noticed that its very structure as a circular canon (sometimes called "Stimmtausch") excludes really great artistic excellence, much in the same way as in the case with the innum-

A CAPPELLA CHOIR PERSONNEL

DOROTHY GILCHRIST

MARYANN MENDENHALL

GLENN MONTAGUE

Graduate Assistants

SOPRANOS

Joyce Allred
Vella Rose Barlocker
Mary Barstow
Joyce Dustin
Pauline Dyreng
Dorothy Gilchrist
Delores Harris
Marjorie Hyde
Carolyn Madsen
Louise Marsden
Bettie Jane McGuire
Barbara Metcalf
Bonnie Jean Moesser
Velois Nielson
Carolyn Peterson
Colleen Riggs
Betty Jean Ross
Evelyn Russell
Carol Dell Smith
Naomie Terry

ALTOS

Beverly Anderson
Joanne Austin
Maurine Benson
Charlotte Cannon

Carol Clark
M. Lois Evens
Marilyn Ferrin
Elaine Fetcher
Janet Gordon
Betty Hayes
Beverly Knowlton
Renee Labrum
Maurine Larsen
Ella Rae Liechty
Evelyn Loe
Maryann M. Mendenhall
Arleen Moyes
Jean Nock
Sharon Schade
Inga P. Smith
Marilyn Taylor
LaVonne Thomander
Linda Jean Worsley

TENORS

Preston Bushman
Brant Curtis
Carlyle Decker
Paul Erikson
Jay Fowles
Robert Francis
Gordon Greninger

Melvin Mabey
Farrell McKinney
Vernon Miller
Kent Prestwich
DeMar Rust
Stanley Spencer
Conway Threet
Frank D. Whitehead
Robert Wright

BASSES

Virgil Camp
Donald Carter
Bob Chambers
Dennis Creek
Karl Farnsworth
DeVon Fife
Fred Garrett
Joseph Hutchinson
Kay Johnson
Glenn A. Montague
Berkley Orr
Rial Owens
Howard Putnam
Lyneer Smith
William Soelberg
Douglas Stott
Paul Thompson

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



RECITAL HALL - 250-C

7:00 p.m.

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

MAURINE BOREN and JOE HILL

Students of John R. Halliday

In Recital

No. 25 in the 1950-51 Series
Monday, March 12, 1951, 8:15 p.m.
250-C Recital Hall

Accompanists: Jack Bowman
Colleen Christensen

*Trumpeter: Nellie Borgeson

PROGRAM

The Violet	Mozart
Joropo	Sandoval
My Johann	Grieg

Maurine Boren

*The Trumpet Shall Sound (Messiah)	Handel
I Love Thee	Beethoven
A Kiss	Beethoven

Joe Hill

Bois Epais	Lully
Amarilli	Caccini
Danza, danza fanciulla	Durante

Maurine Boren

Wenn Ich in Deine Augen Sehe	Schumann
Die Rose, die Lillie	Schumann
Zueignung	Strauss

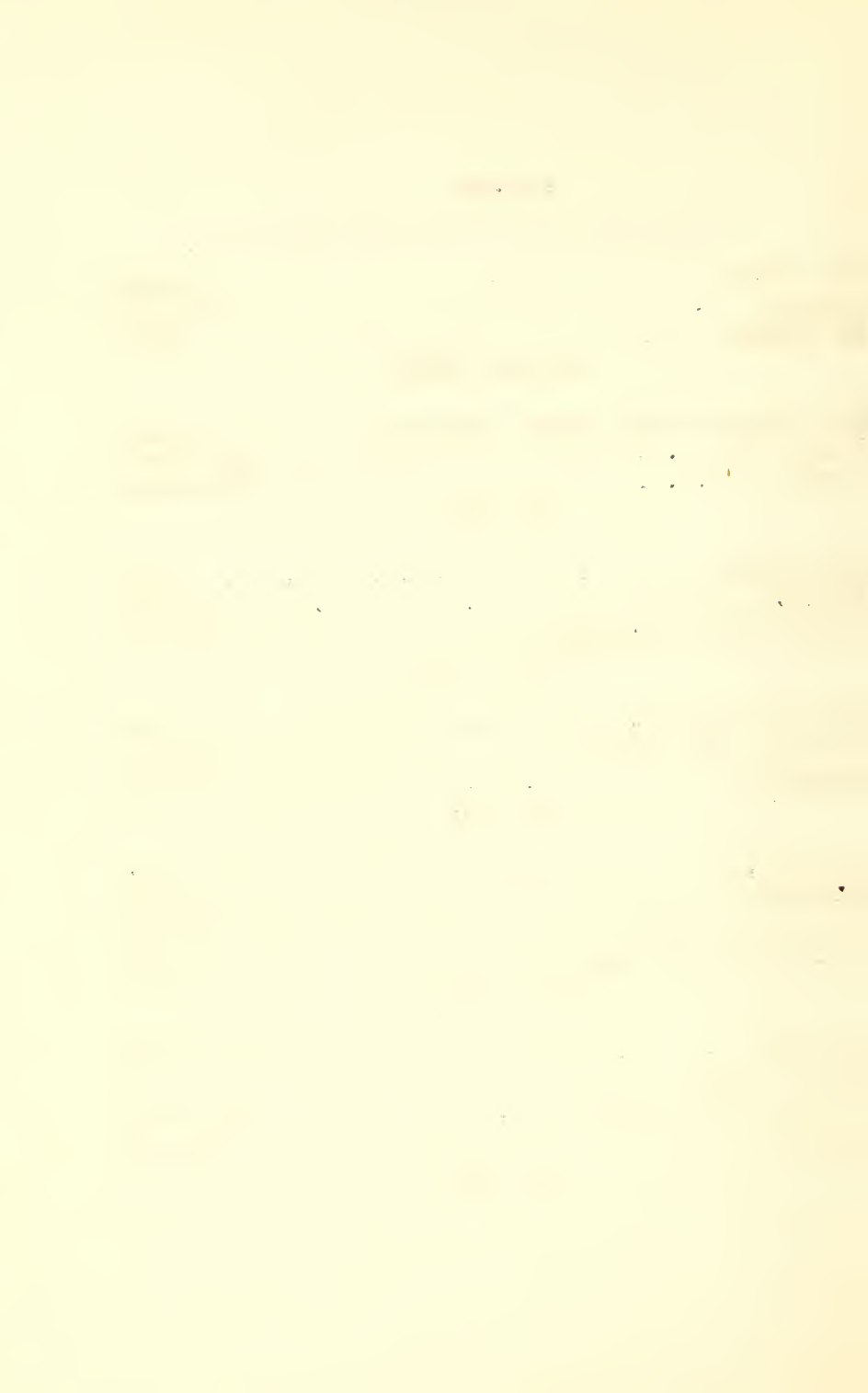
Joe Hill

Die Lorelei	Liszt
Ständchen	Strauss
Zur Ruh, Zur Ruh	Wolf
Meine Liebe ist Grün	Brahms

Maurine Boren

Joe Hill	Folk Song
Temple Bells	Folk Song
I Wonder as I Wander	Folk Song
Miranda	Hagaman

Joe Hill



Brigham Young University
MUSIC DEPARTMENT

Presents a

**SACRED MUSIC
SERVICE**



JOSEPH SMITH AUDITORIUM

8:30 p.m.

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

BRIGHAM YOUNG UNIVERSITY A CAPELLA CHOIR

Newell Weight, Director

Melvin Dunn, Organist

No. 27 in the 1950-51 Series
Sunday, March 25, 1951, 8:30 p.m.
Joseph Smith Auditorium

PROGRAM

Invocation

All Creatures of Our God and King . .Cologne (1623)
A Capella Choir

Tocatta, Adagio, and Fugue in C Major Bach

Three Reflections Whitlock
After an Old French Air
Pazienza
Dolcezza

Prelude, Fugue, and Variation Franck
Organ

A Legend Tschaikowsky

Holy, Radiant Light. Gretchaninoff

A Prayer Olds
(Narrater, Robert Chambers)
A Capella Choir

Brigham Young University

MUSIC DEPARTMENT

Presents the

CONCERT BAND

on

TOUR

APRIL 2, 1951

Provo, Joseph Smith Auditorium 8:15 p.m.

APRIL 4, 1951

Payson High School 9:30 a.m.

Eureka High School 2:00 p.m.

Delta 8:00 p.m.



BAND PERSONNEL

- DIRECTOR:**
Dr. John R. Halliday
- FLUTES:**
Ted Wight, Provo, '54
Ruth Ellen May, Baker, Oregon, '53
Madelyn Wootton, Heber, '54
Laura Dial, Red Oak, Iowa, '53
Jo Ann Hebertson, Orem, '53
- OBOES:**
Blaine Edlefsen, Driggs, Idaho, '52
President
Illa Mae Cook, Firth, Idaho, '53
Historian
Dawn Terry, Provo, '53
- CLARINETS:**
Jerry Long, Ely, Nevada, '52
Vice President
Ben Roberts, Provo, '51
Lucille Evans,
Faculty Assistant
Richard Hawkins, Provo, '51
Kent Riddle, Cedar City, '50
Julia Crowley, Boise, Idaho, '53
Librarian
Merrill Durfee, Provo, '50
Glenys Rollins, Lyman, Wyoming, '53
Alfred Morris, St. George, '50
- Maureen Richmond, Hobart, Indiana, '54
Dwayne Belt, Las Vegas, Nevada, '52
Christene Hansen, Teton, Idaho, '54
Preston Empey, Provo, '51
Shirley Turner, Santa Ana, California, '54
- BASS CLARINET:**
Alice Riddle, Provo, '51
- BASSOONS:**
Glenn Williams, Kemmerer, Wyoming, '53
Councilman
Jacob Bos,
Faculty Assistant
- SAXOPHONES:**
Jim Hazard, Provo, '53
Roberta L. Clegg, Heber, '53
Clairon Williams, St. George, '53
George B. Clay, Hutchinson, Kansas, '52
- CORNETS & TRUMPETS:**
Nellie Borgeson, Santaquin, '53
Annie Joy Pinegar, Spanish Fork, '54
Robert Gidley, McGill, Nevada, '51
L. Dee Mangelson, Nephi, '53
Bruce Anderson, Dragerton, '51
Von Atkinson, Pocatello, Idaho, '52
Mark Angus, Roosevelt, '52
- Victor Rasmussen, Fountain Green, '51
Calvin Whatcott, Provo, '52
John Allen, Oakland, California, '51
- HORNS:**
Paul Christensen, Payson, '51
Richard Ballou,
Assistant Conductor
Roan Griffiths, Bend, Oregon, '53
Carol Richards, American Fork, '54
- BARITONES:**
Bill Wilkes, Eugene, Oregon, '53
Reporter
Zelma Crider, Palmyra, New York, '54
- TROMBONES:**
William Smiley, Milwaukee, Wisconsin, '52
Tom Raye, Provo, '51
Ray Colovich, Eureka, '53
Stage Manager
Morris Butler, Driggs, Idaho
Norman Ellertson, Provo, '53
Alma Woodbury, St. George, '52
Lenn Shumway, Taylor, Arizona, '52
- TUBAS:**
Marlin Baker, Idaho Falls, Idaho, '52
Eugene Nye, Provo, '50
Property Manager
- Earl Jardine, Idaho Falls, Idaho, '50
Graduate Assistant
- STRING BASS:**
Gaylen Hatton, Inyokern, California, '51
- PERCUSSION:**
Fred Clark, Springville, '52
Councilman
Richard Meibos, Long Beach, California, '52
Don Page, Provo, '53
Evona M. Baker, Hopkinsville, Kentucky, '54
- CONTRALTO SOLOIST:**
Inga P. Smith, Salt Lake City, '52
- PIANO SOLOIST:**
Jack Bowman, Shelley, Idaho, '50
- WOODWIND QUARTET:**
Ted Wight
Blaine Edlefsen
Jerry Long
Richard Ballou
Glenn Williams
- BRASS QUINTET:**
Nellie Borgeson
Gaylen Hatton
Bill Smiley
Tom Raye
Earl Jardine

REPERTOIRE FOR THE TOUR

1. Chorale — O Sacred Head Now Wounded Bach
2. Overture: Oberon Weber-Tobani
3. Overture: Euryanthe Weber-Safranek
4. Water Music Suite Handel
 - Allegro
 - Air
 - Minuet
 - Hornpipe
 - Finale
5. First Suite in E flat for Band Holst
 - Chaconne
 - Intermezzo
 - March
6. Military Symphony in F Gossec
 - Allegro
 - Maestoso
 - Larghetto
 - Allegro
7. Symphony No. 5 Shostakovich-Richter
 - Finale
8. First Swedish Rhapsodie Leidzen
9. Zanoni. Op. 40 Creston
10. Gymnopedies Satie-Morris
11. Lakme (Belle Song) Delibes-Koff
 - Annie Joy Pinegar, Trumpet Soloist
12. Adagio (from 'Cello Concerto) Haydn-Shuman
 - William Smiley, Trombone Soloist
13. On The Trail (from Grand Canyon Suite) Grofe-Leidzen
14. Gallop (from Masquerade Suite) Khachaturian-Leidzen
15. The Children's Prayer (from Hansel & Gretel Humperdinck-Johnson
16. American Salute Gould-Lang
17. Commando March Barber
18. Emblem of Unity March Richards
19. Marcho Poco (Concert March) Moore
20. B. Y. U. College Song

Brigham Young University

MUSIC DEPARTMENT

Presents

THE MADRIGAL CHORUS

Margaret Summerhays, Conductor



Marian Tebbs
Accompanist



assisted by

Homer Wakefield
Louise Wakefield



(No. 29 in the 1950-51 Series)

April 1, 1951

3:00 p.m.

BANQUET HALL

PROGRAM



CRUCIFIXUS Antonio Lotti (1667-1740)

(Christ was crucified for us. Under Pontius Pilate He died
and was buried in the tomb.)

TERRA TREMUIT William Byrd (1543-1623)

(The earth did shake and was stilled, When God arose
in the day of judgment. Alleluia)

O SOFTLY SINGING LUTE Francis Pilkington (1684-1744)

Madrigal Chorus

SONATA IN B FLAT MAJOR G. J. Telemann

Affettuoso

Allegro

Andante

Presto

Homer and Louise Wakefield, treble recorders

METHINKS I HEAR THE FULL CELESTIAL CHOIR

..... Dr. Wm. Crotch (1774-1847)

E. Louise McClellan, Baritone soloist

Madrigal Chorus

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 35 in the 1950-51 Series
Tuesday May 1, 1951, 7:00 p.m.
250-C - Recital Hall

PROGRAM

Solfeggietto	K. P. E. Bach
Beautiful Blue Danube	Strauss-Thompson
Norma Blake, Piano (pupil of Wm. F. Hanson)	

The Hedge Rose	Schubert
Thou Art Repose	Schubert
Joyce Allred, Soprano (pupil of Dorothy Gilchrist)	

Det Var En Gang	Grieg
Nelden Oborn, Piano (pupil of Clawson Cannon)	

Aria: STONE ABOVE ALL OTHERS TREASURED

..... J. S. Bach (1684-1750)

Ila Parker, Soprano

Homer Wakefield, Treble recorder

Louise Wakefield, Viola d'amore

Rosella Compton, Harpsichord

SONATA IN E MAJOR Domenico Scarlatti (1683-1757)

SONATA IN A MAJOR Domenico Scarlatti (1683-1757)

GAVOTTE George F. Handel (1685-1759)

Louise Wakefield, Harpsichord

LOVELY LADY Orlando di Lasso (1527-1594)

IN THE MERRY SPRING Thomas Ravenscroft (1592-1633)

SING WE AND CHANT IT Thomas Morley (1558-1603)

Madrigal Chorus

CHORUS PERSONNEL

Shirley Call
Paul Christensen
Ben Paul Evans
Walter Fullerton
E. Louis McClellan
Vernon Miller
Ila Parker
David Riddle
Lilly Glauser
Marian Hanks
LaRee Holbrook
Susie Johnson
Janese Tanner
Dorothy Thompson
John Thompson
Delene Thomson

Brigham Young University

MUSIC DEPARTMENT

Presents A Recital

of

ORIGINAL COMPOSITIONS

By

Students from the Class of
DR. LEON DALLIN

(Number 30 in the 1950-51 series)

BANQUET HALL — JOSEPH SMITH BUILDING
TUESDAY, APRIL 3 — 7:00 P. M.

PROGRAM

*ETUDE for piano Rosella Compton

Rosella Compton

*"SWEATING IT OUT" (Jon Beck Shank) Bruce Riddle

Jon Beck Shank, narrator

Lynette Riddle, piano

Harold Laycock, viola

Verda Stubbs, 'cello

*RHAPSODY for viola and piano Rowan Taylor

Harold Laycock, viola

Rowan Taylor, piano

*"THE LAKE" (Jon Beck Shank after Lamartine)

..... Frederick Clark

*"GOD IS LOVE" (John Bowring) Rowan Taylor

*"YON FAR COUNTRY" (A. E. Houseman)

..... Pauline Dyreng

Dixie Ann Meecham, soprano

Pauline Dyreng, piano

*"SONNET" (Samedó tr. by Wm. Cullen Bryant)
..... Alfred S. Morris, Jr.

Dixie Ann Meecham, soprano
Leon Dellin, Jean Slack, violins
Harold Laycock, viola
Verda Stubbs, 'cello
Richard Ballou, horn

SCHERZO for oboe, clarinet and bassoon
..... Alfred S. Morris, Jr.

Blaine Edlefsen, oboe
Jerry Long, clarinet
Glenn Williams, bassoon

*SONATA for trombone and piano Bruce Riddle

1. Grave - Allegretto
2. Andante Tranquillo
3. Allegro Scherzando

Bruce Riddle, trombone
Lynette Riddle, piano

* These compositions are to be presented during the Festival of Contemporary Arts at the University of Southern California, April 12-13-14, 1951.

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 31 in the 1950-51 Series

Tuesday, April 9, 1951, 7:00 p.m.

250-C - Recital Hall

PROGRAM

Sonata, (Farewell) Op. 81a, 1st movement . Beethoven
Adagio
Allegro
Helen Jean Owens, Piano (pupil of Crawford Gates)

Water Boy arr. Robinson
The Blind Plowman Clarke
David Bishop, Baritone (pupil of J. W. McAllister)
Lynette Anderson, Accompanist

Invention No. 14 (Three Part) Bach
Mary Louise Udall, Piano (pupil of Crawford Gates)

The Trumpeter Dix
Even Bravest Heart Gounod
Archie Wasden, Baritone (pupil of J. W. McAllister)
Lynette Anderson, Accompanist

Double Concerto Bach
Vivace
Largo, ma non tanto
Allegro
Helen Jeanne Jones and Susan Nelson, Violins (pupils
of Leon Dallin)
Paul Christensen, Piano (pupil of J. J. Keeler)

Concerto in B Flat Minor, 1st movement . Tschaikowsky
Bonnie Barrett, Piano (pupil of Elmer E. Nelson)
Elmer E. Nelson, Accompanist

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



COLLEGE HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

Students of J. W. McAllister

Accompanists—Martine Harris
Georgia Lauper

No. 32 in the 1950-51 Series

Thursday, April 12, 1951, 8:15 p.m.
College Hall

PROGRAM

Let My Song Fill Your Heart
O Sole Mio

Du Vello Hanson

Charles
di Caprice

Still Wie die Nacht
Oh, That I Might Retrace The Way
Rodney Mann

Bohm
Brahms

The Wind's in The South Largo (from Xerxes)	Scott Handel
Mary Barstow	
Fleeting Vision	Massenet
Howard Putnam	
When I Have Sung My Song In The Silence of The Night	Charles Rachmaninoff
Du Vello Hanson	
La Fanciulla del West	Puccini
Rodney Mann	
My Heart at Thy Sweet Voice	Saint-Saens
Mary Barstow	
Eri tu che Macchiavi (from the Masked Ball)	Verdi
Prologue (from Pagliacci)	Leoncavallo
Howard Putnam	
Celeste Aida (from Aida)	Verdi
Questa O Quell. (from Rigoletto)	Verdi
Addio (from Madame Butterfly)	Puccini
Du Vello Hanson	

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 33 in the 1950-51 Series
Tuesday April 17, 1951, 7:00 p.m.
250-C - Recital Hall

PROGRAM

Ballade in A Flat Chopin
Betty Clark, Piano (pupil of Elmer E. Nelson)

To You R. Strauss
Phil Huffaker, Tenor (pupil of Hannah C. Packard)
Loa Bowen, Accompanist

Invention in F Bach
Kuyawiak Mozart
Diane Dunford, Piano (pupil of Wm. F. Hanson)

Sonata in A. Major Handel
Andante
Allegro
Adagio
Allegro
Agnes Weibell, Violin (pupil of Lawrence Sardoni)
Douglas Mann, Piano

Three Preludes Chopin
G. Sharp Minor
G. Major
F. Major
Waltz in D. Flat Major (posthumous) Chopin
Jane Harrison, Piano (pupil of J. J. Keeler)

Serenade Tosti
Kay Moon, Tenor (pupil of Dorothy Gilchrist)
Nelda Shumway, Accompanist

Sonata and Fugue in D for 2 pianos (1st mvt) Mozart
Jacquie and Gene Campbell, Pianos (pupils of
George W. Fitzroy)

Brigham Young University

MUSIC DEPARTMENT

Presents a

VESPER SERVICE



JOSEPH SMITH AUDITORIUM

4:00 p.m.

A Program of

MUSIC OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

From the Classes in Musicology
Brigham Young University Music Department

No. 34 in the 1950-51 Series
Sunday, April 29, 1951 - 8:30 p.m.
Joseph Smith Banquet Hall

PROGRAM

Trio Sonata G Minor A. Corelli(1653-1713)
Preludio
Allemand
Courante

Helen Jean Jones, violin
Susan Nelson, violin
Verda Stubbs, cello
La Vonne Thomander, harpsichord

Sonata for three treble recorders J. Mattheson(1681-
Lentement 1764)

Allegro
Loure Gigue
Gigue Vite
 Louise Wakefield
Clawson Cannon
Homer Wakefield

Sonata D Major Ariosti (1666-1740)
Susan Nelson, viola d'amore
La Vonne Thomander, harpsichord

English Lutenists' Airs

As I Walked Forth Robert Johnson (1560-1634)
Dear, Do Not Your Fair Beauty Wrong Robert Johnson
Come Again, Sweet Love John Downland (1562-1626)
Never Weather-Beaten Sail Thomas Campion (1566-1619)
Dorothy Gilchrist, soprano
Clawson Cannon, harpsichord

Sonata in E (Longo 375) Domenico Scarlatti (1685-1757)
Sonata in A (Longo 345) Scarlatti
Sonata in D minor (Longo 413) Scarlatti
Sonata in D minor, Toccata (Longo 422) Scarlatti
Sonata in C (Longo 104) Scarlatti
Louise Wakefield, harpsichord

Aria, 'Stone Above All Others Treasured,' from
Church Cantata No. 158 J. S. Bach (1685-1750)
Ila Parker, soprano
Louise Wakefield, viola d'amore
Homer Wakefield, recorder
Verda Stubbs, cello
Rosella Compton, harpsichord

Trio Sonata D Major G. F. Handel (1685-1759)
Adagio
Allegro
Musette
Gavotte
March
Susan Nelson, violin
Helen Jeanne Jones, violin
Verda Stubbs, cello
La Vonre Thomander, harpsichord

Es hat die Rose sich beklagt Franz
Autumn Franz
Betty Empey, Mezzo-Soprano (pupil of John R. Halliday)
Jack Bowman, Accompanist

Polka Rachmaninoff
Margaret Affleck, Piano (pupil of Elmer E. Nelson)

Duo for Two Cellos Kummer
Nancy Fetscher Lublin, Cello (pupil of Gustav Buggert)
Gustav F. Buggert, Cello

Gigue, from Sixth French Suite Bach
The White Peacock Griffes
Barbara Carol Neeley, Piano (pupil of J. J. Keeler)

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents the

CONCERT CHORUS
on
TOUR

TUESDAY, MAY 1, 1951

Jordan High School, Sandy Utah

9:00 a.m.

West High School, Salt Lake City, Utah

11:00 a.m.

PROGRAM

I

Epitaph of Seikilos (Greek Hymn)	1st Century
Veni Redemptor Gentium (St. Ambrose, Bishop of Milan)	4th Century
Examples of Organum from the Musica Enchiriadis	9th Century
Composite Organum at the Fifth	
Composite Organum at the Fourth	
Tonus: Protus - Deuterus - Tritus - Tetrardus	
Summer is Icumen In	13th Century
Agnes Dei I	(Guillame De Machaut) 14th Century
Deep is My Grief	(Josquin Des Pres) 15th Century
Matonna Lovely Maiden	(Orlandus Lassus) 16th Century

II

Passacaglia	Handel-Halvorsen
Jean Slack, Violin	
Harold Laycock, Viola	

III

O Rejoice Ye Christians Loudly	Bach
Jesu, Word of God Incarnate	Mozart

IV

Vissi d'Arte (From "Tosca")	Puccini
Comin Through the Rye	Scotch Folk Song
Lenona Edgely, Soprano	
Carol Goaslind, Accompanist	

or

Selections to be Announced:	Dixie Meacham, Soprano
	Bonnie Moesser, Accompanist

V

Praise Ye the Lord in Heaven Arensky
Glenn Montague, Conducting

While Stars Their Vigil Keep Luuvas
Earl Jardine, Conducting

Glory to God Rachmaninoff

VI

Scaramouche (Suite for Two Pianos) Milhaud
1. Vif
2. Modere
3. Brasileira
Ardean Watts - Paul Fish, Duo-Pianists

or

Rapsodie on a Theme by Paganini Rachmaninoff
Variations 1 - 7, 14, and 18
Gloris Stoddard, Pianist
Crawford Gates at the Second Piano

VII

Excerpts from Promised Valley Gates

PERSONNEL

CRAWFORD GATES

Conductor

GLENN A. MONTAGUE — EARL JARDINE

Graduate Assistant Conductors

BONNIE MOESSER

ARDEAN WATTS

PAUL FISH

GLORIS STODDARD

Accompanists

SOPRANOS

Joyce Maxfield

Bonnie Moesser

Elna Brown

Gloris Stoddard

Florence Ipsen

Thora Belle Brown

Dixie Ann Mecham

Glenna Stowell

Joan Grover

Theresa Hadock

Charlene Tueller

Lola May Wright

Dorothy Doyle

Lenona Edgley

Ruth Olson

Christene Hansen

Helen Jean Owens

Susie Nell Johnson

Mabel Ellen Paulsen

Ethel Mae Chesley

Martha Johnson

Ruth Walker

Janese Tanner

Lois Stratton

Zelma Crider

Jean Crook

Donna Jean Peterson

Barbara Williams

Maxine Leigh

Jolene Bryner

Ruth Weinheimer

Barbara Chadwick

Lorna Neilson

Lorna Erickson

Rose La Rae Lott

Shirlene Reynolds

Evelyn Higbee

Anna Julia Hoyt

Marian Tebbs

Carol Goasland

Martha Johnson

TENORS

Forest R. Allred

Ray G. Anderson

Hardy Bean

Val Young

Howard Peterson

Phil Huffaker

Willard Scott

Harold G. Connell

Dwayne Williams

M. Dale Johnson

Aaron S. Brown

BASSES

B. Royle Schofield

Don R. Milner

Preston J. Empey

Ardean Watts

Paul Fish

De Vere E. Walker

Gene Hansen

James Turner

Glenn A. Montague

Earl Jardine

Serge Huff

Avery Glenn

La Mar Williams

Dale Bailey

George Billings

Archie Wasden

ALTOS

Dorothy Thompson

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

Students of J. W. McAllister
Accompanists—Martine Harris
Lynnett Anderson
Joyce Sorenson

No. 46 in the 1950-51 Series
Thursday, May 3, 1951, 7:00 p.m.
250-C — Recital Hall

PROGRAM

Water Boy
Blind Plowman

David Bishop

Negro work song
Clarke

That Sweet Story of Old
Morning

Robert Francis

West
Speaks

The Lord's Prayer
Old Man River

Elwood Sundberg

Malotte
Kern

Een Traum		Grieg
Still Wie Die Nacht		Bohm
	Doyle Barrett	
Where You Walk		Handel
Three For Jack		Squire
	Samuel Blackam	
In the Garden		Miles
Ah Sweet Mystery of Life		Herbert
	Donald Voss	
Trumpeter		Dix
I Heard a Forest Praying		De Rose
	Calvin Whatcott	
Come Ye Blessed		Scott
Pale Moon		Logan
	Archie Wasden	
Caro Mio Ben		Giordani
Yours Is My Heart Alone		Lehar
	Kelvin Hoover	
Were You There		arr. Burleigh
Di Provenza Il Mar		Verdi
	Richard Jackman	

BRIGHAM YOUNG UNIVERSITY
Music Department

presents the

SYMPHONY ORCHESTRA

LAWRENCE SARDONI, Conductor

ARDEAN WATTS, Pianist

HELEN JEANNE JONES — SUSAN NELSON, Violinists



JOSEPH SMITH AUDITORIUM
Thursday, May 10, 1951 — 8:15 P. M.

(No. 46 in the 1950-51 Series)



Coming Concerts:

B.Y.U. Concert Band Open Air Concert.

Patio of the Joseph Smith Building.

Sunday, May 20 — 4:30 P.M.

PROGRAM

ROBERT SCHUMANN —

Symphony No. 3 in Eb (The Rhenish)

LUDWIG van BEETHOVEN Concerto No. 3 in C minor

Allegro con brio

Largo

Rondo

ARDEAN WATTS



INTERMISSION

JOHANN SEBASTIAN BACH —

Concerto in D minor for two violins

Vivace

Largo ma non tanto

Allegro

HELEN JEANNE JONES — SUSAN NELSON

BRUCE RIDDLE Orchestral Episode

RICHARD WAGNER —

Overture to "Die Meistersinger von Nuernberg"

PERSONNEL

1st VIOLINS

Jean Slack, Concertmaster
Helen Jeanne Jones
David Latimer
Susan Nelson
Colleen Knight
Frances Hunter
Marilyn Walsh
Agnes Weibell
Carole Baker
Ila Parker
Helen Salerno
Joanne Stringham
Marcia Stringham
Connie Robinson
Dorene Meacham

2nd VIOLINS

Dorothy Clark
Donna Mae Feulner
Anne Novak
Nadine Monson
Naomi Stubbs
Elaine Jessee
Maxine Binch
Bill Schultz
Wanda Fluckiger
Leila Taylor

VIOLAS

Prof. Harold Laycock
Elaine Fetscher
Anna Julia Hoyt
Loran Stephenson

CELLOS

Prof. Gustav Buggert
Gayle Clay
Verda Stubbs
Merle Elizabeth Alvey
Carma Allred
Lois Tucker

BASSES

James Loveless
Gaylen Hatton
Ardeen Watts
Bryant Hansen

FLUTES

Ted Wight
Mary Jane Groberg

OBOES

Blaine Edlefson
Illa Mae Cook

CLARINETS

Lucille Evans
A. S. Morris

BASSOONS

Glenn Williams
Jerry Long

HORNS

Richard Ballou
Carol Richards
James A. Mason

TRUMPETS

Nellie Bargeson
Robert Gidley
L Dee Mangelson

TROMBONES

Robert Evans
Bruce Riddle
William Smiley

TUBA

Marlin Baker

TYMPANI

Frederick Clark

PERCUSSION

Don Page



BRIGHAM YOUNG UNIVERSITY

A CAPPELLA CHOIR

on tour

MAY 6 to 13, 1951

(No's. 36 to 49 in 1950-51 series)

PROGRAMME

I PROLOGUE:

Sh'ma Yisroel (from the Synagogue Service) arr. A. W. Binder
Called the watchword of Israel.

"Hear O Israel! The Lord our God—the Lord is One!
"Praised be His Name whose kingdom is forever and ever."

V'shomru (based on an ancient Hebrew Folk melody) arr. A. W. Binder
The arranger has caught the spirit of the ancient synagogue service
of Solomon's time. This V'shomru dates back almost three thousand
years.

"The children of Israel shall remember the Sabbath
"And keep it Holy!"

Jesu, Deine Passion (Vulpius melody choral setting) Bach
Jesus, I will ponder now on Thy holy passion.

Che splendor de' luminosi rai Palestrina
O radiant glory of that celestial light,
O heav'nly splendor, for earthly eyes too bright,
That with a new-found rapture the heart doth fill.
O happy mortal, who in that light may dwell at will,
And in that wondrous beauty stay,
Which never more can fade away.

O Haupt Voll Blut und Wunden (Hassler melody choral setting) Bach
O sacred Head, now wounded.

Choir

(We request that there be no applause until group I is completed)

II L. D. S. HYMNS AND SACRED SONGS:

Though Deepening Trials George Careless

*Joseph Smith's First Prayer A. C. Smyth

An Angel from on High Tullidge

*O My Father McGranahan

(*Brandt Curtis, Soloist)
Male Chorus

If With All Your Hearts (Elijah) Mendelssohn

King Ever Glorious (The Crucifixion) Stainer

Brandt Curtis, Tenor

The Lord Is My Shepherd Smart

Dorothy Gilchrist, Soprano — Maryann Mendenhall, Alto

III SONGS OF WORSHIP:

Let Thy Holy Presence Tschesnokoff

O Thou Most High Christiansen

Motet, Op. 29, No. 2 (Psalm LI) Brahms

1. Create in me, O God, a pure heart,
And grant anew, a right spirit within me.

2. O cast me not away from Thy countenance,
And take not Thy Holy Spirit from me.

3. Grant unto me the joy of Thy salvation,
With Thine infinite love uphold Thou me.

Choir

IV SOLOISTS AND ENSEMBLE:

Polichinelle	Rachmaninoff
Pastorale	Scarlatti
LaVonne Thomander, Piano	
Staccato Etude In C Major	Rubenstein
La cathedrale engloutie	Debussy
Paul Thompson, Piano	
Il est doux, il est bon (Herodiade)	Massenet
A Spirit Flower	Campbell-Tipton
Evelyn Russell, Soprano	
Peace Comes to Me	Murray
Big Brown Bear	Mana-Zucca
Freshman Trio	

V FOLK SONGS:

There Is a Ladye	Murray
Parting Friends (White Spiritual)	arr. A. W. Binder
All the Pretty Little Horses (Negro Lullaby)	arr. A. W. Binder
(Carol Clark, Soloist)	
The Turtle Dove	Vaughn Williams
(Vernon Miller, Soloist)	
The Milk Maid	arr. Niles
(Glen Montague, Student Director)	
Choir	

VI SOLOISTS AND ENSEMBLE:

Apres un reve	Faure
The Sea	McDowell
Maryann Mendenhall, Contralto	
Eri Tu che Macchiavi (Un Ballo in Maschera)	Verdi
The Wanderer	Schubert
Howard Putnam, Baritone	
Rigoletto Quartet (Travesty)	Verdi
On the Trail of the "Y"	Hanson
Nobody Knows the Trouble I've Seen	Spiritual
Male Quartet	

VII SONGS FROM THE MODERN REPERTOIRE:

Go, Lovely Rose	Thiman
Jig for Voices	Rowley
Ballad of Brotherhood	Joseph Wagner
(Colleen Riggs, Soloist)	
Choir	

VIII SOLOIST AND ENSEMBLES:

Dich Teure Halle (Tannhauser)	Wagner
Zueignung (Devotion)	R. Strauss
Inga Smith, Mezzo Soprano	
The Glory is Fallen out of the Sky	Diamond
May Night	Palmgren
Ladies' Trio	
Letter Duet (Marriage of Figaro)	Mozart
Dorothy Gilchrist, Soprano — Maryann Mendenhall, Alto	

IX POSTLUDE:

A Legend	Tschaikowsky
Holy, Radiant Light	Gretchaninoff
St. Francis' Prayer	Olds
(Robert Chambers, Narrator)	
Choir	



The Choir

GRADUATE ASSISTANTS

Glen Montague

Maryann Mendenhall

Dorothy Gilchrist



NEWELL B. WEIGHT
Director

Professor Weight has been the director of Brigham Young University's A Cappella Choir since its organization two years ago. Although the Choir's formal history is short, the vocal tradition of the University has laid an excellent background for this specialized type of choral music. Since coming to the B.Y.U. to organize and direct the A Cappella Choir, Mr. Weight has won the enthusiastic approval of the choir members by training them so skillfully in all the intricate, exacting phases of a cappella singing. The purposes of this organization are to develop greater appreciation for and understanding of unaccompanied singing; develop better musicianship in its individual members; and above all, to provide an opportunity for its members to experience the personal joys of fine choral singing.

ITINERARY

Jan. 30—Palmyra Stake, Spanish Fork, Utah	8:00 P. M.
Feb. 11—Kolob Stake, Springville, Utah	5:30 P. M.
March 31—Center Ward, Manti, Utah	8:00 P. M.
May 2—Joseph Smith Auditorium, Provo, Utah	8:15 P. M.
May 6—Nevada Stake, Ely, Nevada	8:00 P. M.
May 7—Gridley Stake, Gridley, California	8:00 P. M.
May 8—College of Pacific, Stockton, California	11:00 A. M.
May 8—Berkeley Stake, Berkeley, California	8:30 P. M.
May 9—U. S. Naval Hospital, Oakland, California	2:00 P. M.
May 9—San Joaquin Stake, Stockton, California	8:15 P. M.
May 10—Vallejo, Corquinez Wards, Vallejo, California	8:15 P. M.
May 11—Napa Junior College, Napa, California	12:30 P. M.
May 11—Santa Rosa Stake, Santa Rosa, California	8:15 P. M.
May 15—National Federation of Music Clubs, Salt Lake City, Utah	1:00 P. M.

BUSINESS STAFF

Advertising	Maryann Mendenhall
Housing	Glen Montague, VeLois Nielson
Financing	Virgil Camp
Programs	Mary Barstow, Betty Jane McGuire
Program Distribution	Carlyle Decker
Transportation	Virgil Camp, Glen Montague
Dress	Betty Hayes, Bob Chambers, Kay Johnson
Stage Manager	Howard Putnam

CHOIR OFFICERS

President—Lyneer Smith
 Social Chairman—Virgil Camp
 Publicity Chairman—Maryann Mendenhall
 Historian—Carol Clark

REPRESENTATIVES

VeLois Nielson	Betty Hayes
Carlyle Decker	Bob Chambers

COUNCILMEN

Kay Johnson	Howard Putnam
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LADIES' TRIO



Mary Keith

Maryann Mendenhall

Naomie Terry

MALE CHORUS

Bob Wright	Howard Putnam	Preston Bushman
Douglas Stott	Brandt Curtis	Lyneer Smith
Carlyle Decker	Virgil Camp	

FRESHMAN TRIO

Maurine Benson	Sharon Schade	Beverly Anderson
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MALE QUARTET



Virgil Camp

Jay Fowles

Howard Putnam

Brandt Curtis

PERSONNEL

SOPRANOS

Joye Allred, Provo, Utah
Vella Rose Barlocker,
Enterprise, Utah
Mary Barstow, Idaho Falls, Idaho
Joyce Dustin, Farmington, N. M.
Pauline Dyring, Manti, Utah
Dorothy Gilchrist, Ontario, Oregon
Delores Harris, Ashton, Idaho
Mary Keith, Provo, Utah
Carolyn Madsen, Fairview, Utah
Louise Marsden, Parowan, Utah
Bettie Jane McGuire, Fontana, Calif.
Bonnie Moesser, Etna, Wyoming
VeLois Nielson, Manti, Utah
Carolyn Peterson, Los Angeles, Calif.
Colleen Riggs, Chandler, Arizona
Evelyn Russell, Beverly Hills, Calif.
Carol Smith, Shelton, Nebraska
Naomie Terry, Baker, Nevada

ALTOS

Beverly Anderson, Los Angeles, Calif.
Joanne Austin, Los Angeles, Calif.
Maurine Benson, Pamona, Calif.
Charlotte Cannon, Blackfoot, Idaho
Carol Clark, Oakley, Idaho
Lois Evans, Midvale, Utah
Marilyn Ferrin, Chico, California
Janet Gordon, Santa Barbara, Calif.
Betty Hayes, Wilmington, Del.
Beverly Knowlton, Lethbridge,
Alberta, Canada
Renee Labrum, Roosevelt, Utah
Ella Rae Liechty, Nampa Idaho
Maurine Larson, Lyman, Wyoming
Evelyn Loe, Eugene, Oregon
Maryann Mendenhall, Napa, Calif.
Arleen Moyes, Murtough, Idaho
Sharon Schade, Los Angeles, Calif.
Inga Smith, Salt Lake City, Utah
Marilyn Taylor, Garland, Utah
LaVonne Thomander,
Maplewood, New Jersey
Linda Worsley, Pasadena, California

BASSES

Virgil Camp, Pocatello, Idaho
Ronald Carter, Buhl, Idaho
Robert Chambers, San
Bernardino, California
Dennis Creek, Evanston, Wyo.
DeVon Fife, Idaho Falls, Idaho
Fred Garrett, Wellsville, Utah
Joseph Hutchinson, Buhl, Idaho
Karl Hutchinson, Buhl, Idaho
Welburn Johnson, Mapleton, Utah
Glen Montague, Nampa, Idaho
Berkley Orr, Grantsville, Utah
Howard Putnam, Woodruff, Utah
Lyneer Smith, Duncan, Arizona
William Soelberg, Ogden, Utah
Douglas Stott, Provo, Utah
R. Paul Thompson, St. George, Utah

TENORS

Jack Bowman, Shelley, Idaho
Preston Bushman, Snowflake, Ariz.
Brandt Curtis, Solomon, Arizona
Carlyle Decker, Mancos, Colorado
Jay Fowles, Oakley, Idaho
Robert Francis, Buhl, Idaho
Gordon Greninger, Carthage, Mo.
Melvin Maybe, Bountiful, Utah
Farrell McKinney, Spring City, Utah
Vernon Miller, Las Vegas, Nevada
Kent Prestwich, Provo, Utah
Stanley Spencer, Escalante, Utah
Conway Threet, Lovell, Wyoming
Frank Whitehead, San Diego, Calif.
Robert Wright, Provo, Utah

SPONSORS

Mr. I. E. Brockbank

Nate Morgan Jewelers

Wakefield's Music Company

PROGRAM

God Gave to Us This Glorious Day Bach

Jesu, Word of God Incarnate Mozart

Brother James' Air arr. Jacob

Lord's Prayer Robertson

I Will Lift Up Mine Eyes Sowerby

As By the Streams of Babylon Campian-Dett

Let My People Go arr. Scott

Chorus

Andante (from the Symphonie Concertante
in E flat Major - K. 364) Mozart

Jean Slack, violin

Harold Laycock, viola

Clawson Cannon, piano

BRIGHAM YOUNG UNIVERSITY
Music Department

presents

MIXED CHORUS
in Concert

CLAWSON CANNON, Conducting

DONNA NELSON, JACQUIE CAMPBELL
Accompanists

assisted by

JEAN SLACK, Violin
HAROLD LAYCOCK, Viola

(No. 50 in the 1950-51 series)

Sunday evening, May 13, 1951
8:30 P. M.

Joseph Smith Auditorium

Love-Song Waltzes, Opus 52 Brahms

Oh give answer, maiden fairest
O'er the rocks the tide beats high
Like the sunset's crimson splendour
Thou tender trailing ivy
Was once a pretty tiny birdie flew
How sweet, how joyous dawn'd each morrow
When thy glance is fond and kind
In wood embower'd
Oh how soft yon murm'ring stream
No, there is no bearing with these spiteful neighbours
Locksmith, ho!
Bird in air will stray afar
Bright thy sheen
Nightingale, thy sweetest song
Ah, love is a mine
A tremor's in the branches

Chorus

MIXED CHORUS

SOPRANOS

Badham, Norma
Bartels, Dorothy
Bean, Arlene
Bishop, Rayda
Brown, Leila
Burns, Ada Jean
Campbell, Jacquie
Carlsen, Jean
Cloward, Jewell
Fernandez, Bebe
Field, Luana
Flake, Bernae C.
Francis, Arma Jean
Hale, Melva
Hanks, Pauline
Harmsen, Constance
Hogenson, Lucille E.
Hughes, Barbara Jean
Jaynes, Carol
Johnson, Shirley May
Jorgensen, Marcia
Jorgensen, Marva
Kohler, Zelda Dean
Leavitt, Beth
Lund, Patricia Ann
Lyon, Norma Rae
Michaelson, Eva LaRue
Miles, Donna
Moffat, Lois Ardell
Neal, Coralie
Nobbs, Beverly
Peterson, Lois Verna
Petty, Vera Jean
Richins, Joy
Rose, Joan
Smith, Myrlee
Viles, Claudia Eileen
Walker, Ellen Isabelle
Watson, Elaine
Woodard, Melva Rene

ALTOS

Allen, Lael
Battad, Marvel White
Black, Naida Ann
Boyack, Phyllis
Clark, Carol Jean
Conger, Lois K.
Coray, Colleen
Crow, Nannette
Dayton, Barbara T.

ALTOS Cont'd.

Dixon, Ann Marion
Farrington, Shirley
Frandsen, Ina
Garrett, Janice
Hoopes, Marilyn F.
Jensen, Carolyn
Jex, Rhoda Joyce
Johnson, Elizabeth J.
LeSueur, Joan
Linford, Carol
Nielsen, Voda
Orgill, Zina Jane
Packer, Carol Joy
Ringer, Donna Mary
Smith, Melva Ann
Sorensen, Geniel
Steele, Dorothy Blanche
Tidwell, Barbara Ada
Turner, Elaine
Wagstaff, Gay
Wilson, Janice
Wright, Beverly

TENORS

Austin, William
Black, Don V.
Dowdle, Jack William
Newton, Charles S.
Romriell, Otis James
Russon, Lisle T.
Thomas, Alfred Reese
Thompson, Clair
Whaanga, Albert

BASSES

Anderson, William E.
Dastrup, Linford S.
Garrett, Glen
Hansen, Milton W.
Howlett, Glen G.
Johnson, Ted A.
Kleinman, Wayne
Nash, Lloyd Geo.
Ottosen, Marvin Lee
Rust, Dayle Kimball

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 51 in the 1950-51 Series
Tuesday May 15, 1951, 7:00 p.m.
250-C - Recital Hall

PROGRAM

Londonderry Air

Loran D. Stephenson, Viola (pupil of Lawrence Sardoni)
Paul Thompson, Accompanist

Liebestraum

Liszt

Phyl Ekins, Piano (pupil of Elmer E. Nelson)

Wandering

Schubert

Open Thy Blue Eyes

Massenet

Forrest Allred, Tenor (pupil of Dorothy Gilchrist)

Carol Allred, Accompanist

Romance

Sibelius

Avery Glenn, Piano

- Serenata** **Mozart**
 Allegro
 Minuetto
 Anna Hoyt, Joanne Stringham, Violins; Elaine Fetscher,
 Viola; Gustav Buggert, Cello; (coached by Gustav Buggert)
- La Cathedrale Engloutie** **Debussy**
 Lolita Field, Piano (pupil of Wm. F. Hanson)
- Music for Bass and Piano** **Bruce Riddle**
 Gaylen Hatton, Contrabass (pupil of Lawrence Sardoni)
 Ardean Watts, Accompanist
- Waltz Romantique** **Debussy**
 Douglas Jenkins, Piano (pupil of Clawson Cannon)
- Stars With Tiny Feet** **Franz**
Arabian Melody **Borodin**
 Karl Staheli, Tenor (pupil of Hannah C. Packard)
 Loa Bowen, Accompanist
- Aufschwung** **Schumann**
Prelude in A Flat **Bach**
 Felicia Erbe, Piano (pupil of J. J. Keeler)
- Arpeggione Sonata** **Schubert**
 Allegro Moderato
 Verda Stubbs, Cello (pupil of Lawrence Sardoni)
 Douglas Mann, Accompanist

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents the

CONCERT BAND

Dr. John R. Malliday, Director

in

CONCERT

(No. 53 in 1950-51 Series)

JOSEPH SMITH AUDITORIUM

Sunday, May 20, 1951--4:00 p.m.

PROGRAM

Chorale Bach

Procession of the Nobles from "Mlada" . . . Rimsky-Korsakov

Symphony No. 1 (Finale) Dr. Oscar A. Billeter*

Vocal solos

Peggy Lee Whiting, Soprano
Bonnie Moesser, Accompanist

Concerto for Orchestra (Fourth Movement) Bartok
Arranged for B. Y. U. Band; Conducted by A. S. Morris

Fetes Debussy
Arranged for B. Y. U. Band; Conducted by Tom Rye

Winter Scenes Clair Johnson
Conducted by Norman Hunt, Associate Cond., B.Y.U. Bands

Huntingtower Respighi

*Dr. Billeter, a plastic surgeon in Salt Lake City, was at one time a student of music in Switzerland, his native country.

Clair Johnson, member of the music staff at Weber College, Ogden, is one of America's best-known composers and arrangers for band.

A. S. Morris, member of clarinet section in B. Y. U. Concert Band, is a graduate student from St. George, Utah.

Tom Raye, member of trombone section in B. Y. U. Concert Band, is a senior from Provo.

BRIGHAM YOUNG UNIVERSITY
Music Department

presents

ROSELLA COMPTON, Organist
Student of J. J. Keeler

in a Graduation Recital,
in partial fulfillment of
the requirements for the
Master of Arts degree.



(No. 54 in the 1950-51 Series)

JOSEPH SMITH AUDITORIUM
Sunday, May 20, 1951 — 8:30 P. M.

PROGRAM

Prelude and Fugue in A Minor Bach

Chorale Prelude:

"Come, Saviour of the Gentiles" Bach

Prelude on "Rhosymedre" Vaughn-Williams

Benedictus Reger

Processional Prelude and Fugue Leon Dallin

Canon in B Minor Schumann

Fantasia and Fugue on B-A-C-H Liszt

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



250-C – RECITAL HALL

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

Students of Elmer E. Nelson
and
Students of Margaret Summerhays

No. 55 in the 1950-51 Series
Tuesday, May 22, 1951, 7:00 p.m.
250-C - Recital Hall

PROGRAM

Hark! Hark! the Lark	Schubert-Liszt
Betty Clark, Piano	
Turkey in the Straw	Guion
Lois Athay, Piano	
Sapphic Ode	Brahms
Beth Schwantes, Soprano	
Grande Polka de Concert	Bartlett
Joan Dixon, Piano	
Gondoliera	Liszt
Arlene Love, Piano	

May the Maiden	Carpenter
If God Left only You	Densmore
Lorna Erickson, Mezzo-soprano	

Causerie	Cui
Marilyn Tidwell, Piano	

Naila Waltz	Delibes-Dohnanyi
Janet Grimmett, Piano	

To Music	Schubert
May Night	Brahms
Serge Huff, Baritone	

Automne, Etude De Concert	Chaminade
Myrtice Ostler, Piano	

Somber Woods	Lully
Secrecy	Wolf
Mattinato	Leoncavallo
Kent Hansen, Baritone	

Hungarian Rhapsody No. 8	Liszt
Alvin Schow, Piano	



Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



RECITAL HALL - 250-C

7:00 p.m.

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

Presents

STUDENTS OF MARGARET SUMMERHAYS

in Recital

No. 56 in the 1950-51 Series
Thursday, May 24, 1951, 7:00 p.m.
250 C — Recital Hall

Accompanists: Marian Tebbs
Ora Belliston Carol Goaslind

PROGRAM

Lasciatemi Morire	Ben Paul Evans	Monteverdi
Nymphs and Shepherds	Joyce Manwaring	Purcell
All Souls' Day	Hardy Bean	Strauss
A Heart That's Free	Dorothy Curtis	Robyn
Mattinata	Edgardo Torres	Tosti

To Be Sung On The Waters	Schubert
The Trout	Schubert

Joyce Dustin

All Grief and Sorrow Buried Lies	Schumann
I'll Not Complain	Schumann

John Thompson

I Love Thee Grieg

Bryant Brady

Lungi Dal Caro Bene	Secchi
Iris	Wolfe

La Ree Holbrook

Water Boy Negro Convict Song Arr. by Robinson
Linford Dastrup

Comme Raggio di Sol	Caldara
Devotion	Strauss

Burtis Robertson

The Star	Rogers
Open Thy Blue Eyes	Massenet

Susie Johnson

Leave Me In Sorrow	from "Rinaldo"	Handel
Night		Strauss

Vernon Miller

O Thou Sublime Sweet Evening Star "Tannhauser" Wagner
Wallace McPhie

The Little Shepherd Song
Love Is Where You Find It

Wintler-Watts
Brown

Ila Parke r

BRIGHAM YOUNG UNIVERSITY
Music Department

presents

CAROLYN THOMPSON, Soprano

Student of Dr. John R. Halliday

assisted by

La VONNE THOMANDER

and

ROBERT ZABRISKIE

Pianists



In

SENIOR RECITAL



(No. 57 in the 1950-51 Series)

BANQUET HALL — JOSEPH SMITH BUILDING

Saturday, May 26, 1951 — 8:00 P. M.

PROGRAM

I

I attempt from love's sickness to fly Purcell

Nymphs and Shepherds Purcell

Henry Purcell is probably the greatest single English figure in the field of music. He is especially noted for his Opera, "Dido and Aeneas," and many exquisite song settings.

II

La charmante Marguerite old French folk song

I'll not praise the rose, though she is called the queen of every flower.

I'll tell you where a more lovely blossom grows. My fairest flower, my charming Marguerite.

Ouvre ton Coeur Bizet

Open your heart to me, my love.

III

Bist du bei mir Bach

Perhaps the only 'love song' by the great Leipzig master. The Sentiment of one willing to face death if he be near the one he loves.

Er, der Herrlichste von Allen Schumann

Schumann was not only a fine composer but a musicologist of the highest order. Indeed he was perhaps the most erudite musical philosopher of his time. In the song cycle, "Frauenliebe und Leben," from which this song is taken, is expressed with the tenderest sympathy, the emotions of a young woman in love.

Isolde's Liebstd . . . from Tristan and Isolde Wagner

Isolde's Love-Death is one of the best loved of all soprano arias. In this music, Wagner has captured all the impassioned yearnings and ecstatic transfiguration of the Irish Heroine's love, even unto Death, for her fallen Knight.

IV

SELECTED PIANO SOLO

..... LAVONNE THOMANDER, Pianist

V

O don Fatale . . . from Don Carlo Verdi

The repentant Princess Eboli who loves don Carlos, confesses that she has told the king of the love affair between the king's son, Carlos, and the king's second wife, Queen Elizabeth. This betrayal led to the death of don Carlos and retirement of the queen to a convent.

Voi lo Sapete . . . from Cavalleria Rusticana Mascagni

Santuzza confides her innermost tears and longings to the Mother of the faithless man she loves.

Vissi D'arte, Vissi D'amore . . . from La Tosca Puccini

Tosca has been forced by the torture of her lover, Cavardossi, to reveal to Scarpia the secret of Angelotti's hiding place. She then consents to Scarpia's proposal if he will promise to free Cavardossi. This aria in which she appeals to Scarpia to release her from her promise is regarded as the most beautiful air of modern Italian Opera.

VI

Summertime . . . from Porgy and Bess Gershwin

I Hate Music . . . from a cycle of 5 kid songs Bernstein

Love is where you find it Brown

BRIGHAM YOUNG UNIVERSITY

Music Department

presents

INGA P. SMITH

Student of Dr. John R. Halliday



Jack Bowman, Accompanist

Harold Laycock, Violist

Jean Slack, Violinist



In Senior Recital



(No. 58 in the 1950-51 Series)

East Lounge, Social Center

Sunday, May 27, 1951 — 3:00 P. M.

PROGRAM

I

- "Oh, the Pretty, Pretty Creature" Storace
- "When I am Laid in Earth" Purcell
(From "Dido and Aeneas")

II

- Es Hat Die Rose Sich Beklagt (The Rose Complained) .. Franz
- Heiden-Roslein (Hedge Rose) Schubert
- Die Rose, Die Lillie (The Rose and the Lilly) Schumann
- Die Zwie Blauen Augen Mahler
(The Two Blue Eyes, from "Songs of a Wayfarer")
- Zueignung (Devotion) Strauss
- Two songs for Contralto (with Viola and Piano)
- A. Longing at Rest
- B. Cradle Song of the Virgin Brahms

Passacaglia Handel-Halverson

Jean Slack, Violin

Harold Laycock, Viola

Dich Teure Halle ("Oh, Hall of Song") Wagner
(From "Tannhauser")

"Mausfallen Spruchlein" Wolf
("Mouse Trap")

III

"Printemps qui commence" Saint-Saens
(From "Samson et Dalila")

"O'Don Fatale" Verdi
(From "Don Carlos")

IV

My Horses Ain't Hungry John Jacob Niles

Hangman, Hangman Harvey Enders

Drift Down-Drift Down Ronald

Love, I Have Won You and Held You Ronald

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents the

CONCERT CHORUS



CRAWFORD GATES, Conductor
BONNIE MOESSER, Accompanist
J. J. KEELER, Guest Organist
DIXIE MEACHAM — LENONA EDGLEY, Soprano Soloists
ARDEAN WATTS — PAUL FISH, Duo-Pianists



(No. 59 in the 1950-51 Series)

SUNDAY, MAY 27, 1951

8:30 p. m.

JOSEPH SMITH AUDITORIUM

PROGRAM

I

Oh Rejoice, Ye Christians, Loudly Bach

Hear My Prayer (A Sacred Cantata) Mendelssohn

Dixie Meacham, Soprano

Jay J. Keeler, Organist

II

Vissi D'Arte (From the Opera "Tosca") Puccini

The Maids of Cadiz Delibes

Lenona Edgley, Soprano

Carol Goaslind, Accompanist

III

Prelude (Op. 28 No. 4) Text by Jon Beck Shank Chopin*

Praise Ye the Lord in Heaven Arensky

Glenn Montague, Conducting

While Stars Their Vigil Keep Luuvas

Earl Jardine, Conducting

Madrigal for a Bright Morning Barlow

IV

Scaramouche (Suite for Two Pianos) Milhaud

1. Vif
2. Modere
3. Brasileira

Ardean Watts - Paul Fish, Duo-pianists

V

Maid with the Flaxen Hair Debussy*

In the Stillness Christiansen

VI

Polovetzian Dance and Chorus (From the Opera "Prince Igor") Borodin

Bonnie Moesser - Ardean Watts, Accompanists

* Choral arrangements by the conductor.

PERSONNEL

CRAWFORD GATES

Conductor

GLENN A. MONTAGUE — EARL JARDINE

Graduate Assistant Conductors

BONNIE MOESSER

ARDEAN WATTS

PAUL FISH

GLORIS STODDARD

Accompanists

SOPRANOS

Joyce Maxfield

Bonnie Moesser

Elna Brown

Gloris Stoddard

Florence Ipsen

Thora Belle Brown

Dixie Ann Meacham

Glenna Stowell

Joan Grover

Theresa Hadlock

Charlene Tueller

Lola May Wright

Dorothy Doyle

Lenona Edgley

Ruth Olson

Christene Hansen

Helen Jean Owens

Susie Nell Johnson

Mabel Ellen Paulsen

Ethel Mae Chesley

Martha Johnson

Ruth Walker

ALTOS

Dorothy Thompson

Janese Tanner

Lois Stratton

Zelma Crider

Jean Cook

Donna Jean Peterson

Barbara Williams

Maxine Leigh

Jolene Bryner

Ruth Weinheimer

Barbara Chadwick

Lorna Nelson

Lorna Erickson

Rose La Rae Lott

Shirlene Reynolds

Evelyn Higbee

Anna Julia Hoyt

Marian Tebbs

Carol Goaslind

Martha Johnson

TENORS

Forest R. Allred

Ray G. Anderson

Hardy Bean

Val Young

Howard Peterson

Phil Huffaker

Willard Scott

Harold G. Connell

Dwayne Williams

M. Dale Johnson

Aaron S. Brown

BASSES

B. Royle Schofield

Don R. Milner

Preston J. Empey

Ardean Watts

Paul Fish

De Vere E. Walker

Gene Hansen

James Turner

Glenn A. Montague

Earl Jardine

Serge Huff

Avery Glenn

La Mar Williams

Dale Bailey

George Billings

Archie Wasden

Brigham Young University

MUSIC DEPARTMENT

Presents a

STUDENT RECITAL



RECITAL HALL - 250-C

7:00 p.m.

BRIGHAM YOUNG UNIVERSITY MUSIC DEPARTMENT

STUDENT RECITAL

No. 60 in the 1950-51 Series
Tuesday May 29, 1951, 7:00 p.m.
250-C - Recital Hall

PROGRAM

- | | |
|--|------------|
| Hindoo Song | Bemberg |
| Susie Johnson, Mezzo Soprano | |
| (pupil of Margaret Summerhays) | |
| Carol Gooslind, Accompanist | |
| | |
| Bell Song From "Lakme" | Delibes |
| John Allen, Trumpet (pupil of Richard E. Ballou) | |
| Alice Riddle, Accompanist | |
| | |
| To a Wild Rose | Mac Dowell |
| From an Indian Lodge | Mac Dowell |
| Evelyn Russell, Piano (pupil of Wm. F. Hanson) | |

Die Nacht R. Strauss
Willard Scott (pupil of Hannah C. Packard)
Paul Fish, Accompanist

Music for Bass and Piano Bruce Riddle
Gaylen Hatton, String Bass (pupil of Lawrence Sardoni)
Ardean Watts, Piano

At Night Rachmaninoff
Vernon Miller, Tenor (pupil of Margaret Summerhays)
Marian Tibbs, Accompanist

Prelude and Fugue in C Sharp Major Bach
Illa Mae Cook, Piano (pupil of Clawson Cannon)

Choral for C Trumpet Marty
Mark Angus, Trumpet (pupil of Richard E. Ballou)
Marilyn Angus, Accompanist

BRIGHAM YOUNG UNIVERSITY
Music Department

presents

MABEL ELLEN PAULSON, Soprano

JOHN CORAY, Tenor

NANCY HOLT, Soprano

DOUGLAS STOTT, Baritone

COLLEEN RIGGS, Soprano

Students of Dr. Florence J. Madsen



DR. FLORENCE J. MADSEN

JACK BOWMAN

PAUL THOMPSON

Accompanists

TED WIGHT, Flutist



IN SENIOR RECITAL



(No. 61 in the 1950 -51 Series)

Banquet Hall, Joseph Smith Building

Thursday, May 31, 1951 — 8:15 P.M.

PROGRAM

I

Romance Debussy

These Are They (from The Holy City) Gaul

Speak To Me Arditi

Mabel Ellen Paulsen

II

Obstination H. de Fontenailles

My Lovely Celia Monroe

Und willst du deinen Liebsten sterben sehen Wolf

Serenata Tosti

John Coray

III

Blue Are Her Eyes Watts

Nur wer die Sehnsucht kennt Tschaikowsky

Spring's Awak'ning Sanderson

Nancy Holt

IV

I Attempt From Love's Sickness to Fly Purcell

Draw Near All Ye People (from Elijah) Mendelssohn

Douglas Stott

O Lovely Night Ronald
Nancy Holt and John Coray

Recit. and Aria: Where Have They Laid My Lord (from the
Light of the World) Sullivan

Lo Here The Gentle Lark Bishop
Colleen Riggs
Flutist, Ted Wight

Celeste Aida (from Aida) Verdi
John Coray

What Have I To Do With Thee (from Elijah) Mendelssohn
Colleen Riggs and Douglas Stott

O don fatale (from Don Carlos) Verdi
Mabel Ellen Paulsen

Recit. and Aria: Hear Me Ye Winds And Waves
(from Julius Caesar) Handel

Ich grolle nicht (I Will Not Grieve) Schumann

Avant de quitter ces lieux (from Faust) Gounod
Douglas Stott

Musetta's Waltz Song (from La Boheme) Puccini
Nancy Holt

O soave fanciulla (from La Boheme) Puccini
Colleen Riggs and John Coray

Voi lo sapete (from Cavalleria Rusticana) Mascagni

Laetitia's Aria (from The Old Maid And The Thief) Menotti

Floods of Spring Rachmaninoff
Colleen Riggs

Brigham Young University
MUSIC DEPARTMENT

presents

SIMEON BELLISON'S
WOODWIND ENSEMBLE CLASS

in a

CHAMBER MUSIC RECITAL

No. 62 in 1950-51 Series



EAST LOUNGE — SOCIAL CENTER
Sunday, July 8, 1951 — 3:00 P. M.
Provo, Utah

PROGRAM

Bach Air

Beyer Divertimento
Clarinet Ensemble Class

Gattermann Fantasie Concertante for Flute, Oboe and Piano
Carol Halliday — Flute
Illa Mae Cook — Oboe
Ardean Watts — Piano

Crosse Quartet for four Clarinets
Andante
Scherzo
Bona Belliston, Pat Larsen,
Pat Bills, Janeene Gardner

Ravel Le Tombeau de Couperin
Rigaudon

Kavitch Prelude in D Minor
Ardean Watts, Piano

Weber Concertino, Op. 26
Lucille Evans, Clarinet
Illa Mae Cook, Piano

Mozart **Quintet for Piano, Oboe, Clarinet, Horn and Bassoon**
Larghetto
Ardean Watts, Piano; Illa Mae Cook, Oboe;
Lucille Evans, Clarinet; Paul Slack, Horn;
Jacob Bos, Bassoon

Strauss **Concert Polka**
Clarinet Ensemble Class

Glinka - Bellison **Valse from the opera "Ivan Susanin"**
for Flute and Clarinet
Ted Wight, Flute; Lucille Evans, Clarinet

Thuille **Sextet for Flute, Oboe, Clarinet, Horn Bassoon and Piano**
Gavotto
Ted Wight, Flute; Illa Mae Cook, Oboe;
Lucille Evans, Clarinet; Paul Slack, Horn;
Jacob Bos, Bassoon; Ardean Watts, Piano

Baermann **Introduction, Theme and Variations**
Clarinet Ensemble Class

ENSEMBLE CLASS

Bona Belliston	Janeene Gardner
Pat Bills	Pat Larsen
Robert Bowden	Kay Mendenhall
Alex Chappel	Alfred Morris
Illa Mae Cook	George Puckett
Lucille Evans	Kent Riddle
Earl Erickson	Ben Roberts
Floyd Haller	Maurine Richmond
Carol Halliday	Cloyce Stokes

Next Concert of the Clarinet Ensemble Class

Friday, August 10, 1951 — 8:15 P.M.

Joseph Smith Auditorium

BRIGHAM YOUNG UNIVERSITY
MUSIC DEPARTMENT

presents the

SUMMER SCHOOL CHORUS

Newell B. Weight, Director

J. J. Keeler, Organist

Carl Fuerstner, Accompanist

Paul Thompson, Accompanist

with

Simeon Bellison, Clarinetist

as Guest Artist

in

CONCERT

(No. 63 in the 1950-51 Series)



JOSEPH SMITH AUDITORIUM
Sunday, July 15, 1951 — 8:30 p.m.

PROGRAM

Break Forth, O Beauteous, Heavenly Light Bach

How Blest Are They Tschaikowsky

God, My King, Thy Might Confessing Bach

Almighty and Everlasting God Gibbons

As Torrents In Summer Elgar

Directed by Maryann Mendenhall

Hebrew Music for Clarinet, String Ensemble and Piano

In Jerusalem (a street scene) Julius Chajes

Lullaby

Improvisation on a Folk Song

Dance of the Old Couple

} Julius Engel

Robin Loves Me Adam de la Hale

O Stay Sweet Love John Farmer

The Bartered Bride (Opening Chorus) Smetana

Soloists—John Coray and Gloria Snell

Kentucky Mountain Plaint Gaul

Soloist—Teresa Cenatiempo

John Henry (Tennessee Mountain Song) Collected and

Arranged by Niles-Goff

Soloist—John Coray

PROGRAM NOTES

by Simeon Bellison

Four Little Musical Pictures

I. In Jerusalem

In Jerusalem, the ancient capitol of Palestine, before the time of newspapers when news had to be transmitted from mouth to mouth, there appeared from time to time in the market places, where the crowds were particularly large, fortune tellers and "prophets." These seers used to tell the people the mysteries of the past and of the future. The ignorant crowd would believe these prophesies. Each sermon used to end with a short religious circular group dance accompanied by the singing of the crowd, which served as a benediction or "Amen" to the speech.

II. Lullaby (Grandmother's Room)

In a corner of a small, musty room without windows, stands a small table on which a wax candle is slowly flickering out. Near it sits a grandmother, rocking a cradle. The baby is sick and cries restlessly, unable to fall asleep. The old woman is humming a song to soothe the child. Little by little the crying grows less. The baby grows quiet and falls asleep. A clock in the other room strikes seven, as a hush falls over everything. The candle flickers out and the room is thrown into blackness.

III. Improvisation on a Folk Song (Tell Me You Pretty Little Girl)

IV. Dance of the Old Couple

At a wedding in a poor, small, private home was seated an old couple watching the young folk dance. They became tired of watching so they decided to stretch their bones and try their fling at dancing to recall the old times. They tried to sneak inconspicuously into the ring with their old style steps. The young dancers were surprised to see them, but out of respect for the aged pair, made room for them to dance. Their dancing did not last long for they soon became tired and had to stop.

CHORUS PERSONNEL

SOPRANOS

Virginia Allen
Teresa Cenatiempo
Rosella Compton
Mary Lou Cramer
Genniel Dixon
Joyce Duston
Harriet Hamblin
Gene Harris
Joyce Maxfield
Bettie Jane McGuire
Reva Patterson
Eleanor Pierce
Gloria Snell
Sallyann Werner

ALTOS

Mae Blanch
Lorraine Bowman
Carol Jean Clark
Virginia Ericksen
Alta Gassman
Shirley Gigliotti
Edna Green
Pauline Harms
Anna Julia Hoyt
Maryann Mendenhall
Theresa Mitton
Jessco Smith
Afton Smithson
Dorothy Thompson

TENORS

Eldon Bates
Bob Chambers
John Coray
David Geddes
Joe Distefano
Gordon Greninger
Serge Huff
George Puckett

BASSES

Deane Brown	Ray Meldrum
Virgil Camp	Pete Overson
Joe Christensen	Ronald Peck
Earl Ericksen	Dale Sorensen
McLloyd Ericksen	Paul Thompson
Walter Fullerton	LaMar Williams

STRING ENSEMBLE PERSONNEL

John R. Halliday, Conductor

Carl Fuerstner, Pianist

VIOLINS

Jean Slack
Frances Hunter
Clifford Voigt
Anna Julia Hoyt

VIOLAS

Harold Laycock
Lorraine Bowman

CELLO

Gustave Buggert

BASS

James Loveless

PERCUSSION

Lynette Riddle

Brigham Young University

MUSIC DEPARTMENT

presents

CARL FUERSTNER'S COMBINED CLASSES

“Art of Song Interpretation”

and

“Art of Piano Accompaniment”

in a recital

“The History of The Art Song”

(from Caccini to Carpenter)

(No. 64 in the 1950-51 Series)



BANQUET HALL — JOSEPH SMITH BUILDING

Monday, July 16, 1951 — 8:30 P. M.

PROGRAM

Amarilli **Caccini**

John Coray and Virginia Ericksen

Blessed Redeemer **Bach**

Golden Sun Streaming **Bach**

Inga Smith and Virginia Ericksen

Ridente la Calma **Mozart**

Olga Gardner and Illa Mae Cook

Prayer **Beethoven**

Sally Werner and Anne Huggins

The Young Nun **Schubert**

Ethel Mae Chesley and Harriet Hamblin

Autumn **Franz**

Florence Ipsen and Virginia Allen

The Lotus Flower **Schumann**

Sally Werner and Anne Huggins

On the Lake **Brahms**

Florence Ipsen and Douglas Mann

- Tramping** **Wolf**
Joyce Maxfield and Douglas Mann
- First Meeting** **Grieg**
Evelyn Russell and Theresa Mitton
- A Dissonance** **Borodin**
Florence Ipsen and Virginia Allen
- Why?** **Tschaikowsky**
Evelyn Russell and Ardean Watts
- Night** **Strauss**
John Coray and Klea Worsley
- Through the Field I Took My Way, from "Songs of A Wayfarer"**
..... **Mahler**
Inga Smith and Douglas Mann
- Les Berceaux** **Faure**
Olga Gardner and Theresa Mitton
- Mandoline** **Debussy**
Olga Gardner and Paul Thompson
- Jota** **De Falla**
Olga Gardner and Ardean Watts
- When I Bring You Colored Toys** **Carpenter**
Mary Ann Mendenhall and Illa Mae Cook

Brigham Young University

Summer School

THIRTEENTH ANNUAL MUSIC FESTIVAL

OPERA WORKSHOP

John Daggett Howell, Guest Director

presents

"The Old Maid and the Thief"

by

Gian-Carlo Menotti

and

"Gianni Schicchi"

by

Giacomo Puccini



COLLEGE HALL

JULY 18, and 19, 1951 at 8:15 p.m.

THE OLD MAID AND THE THIEF

Miss Todd Beryl Jensen
Laëtitia, her maid Colleen Riggs
Miss Pinkerton, a friend Sallyann Werner
Bob Douglas Stott

Conducted by Carl Fuerstner
at the piano

Staged and directed by John Daggett Howell



GIANNI SCHICCHI

Gianni Schicchi Lyneer Smith
Lauretta, his daughter Florence Ipsen

Relatives of Buoso Donati:

Zita, cousin to Buoso Inga Smith
Rinuccio, Zita's nephew John Coray
Gherardo, Buoso's nephew Brandt Curtis
Nella, his wife Ethel Mae Chesley
Gherardino, their son Stephen Encke
Betto, cousin to Buoso Jay Fowles
Simone, cousin to Buoso Douglas Stott
Marco, his son Peter Overson
La Ciesca, Marco's wife Joyce Maxfield

Master Spinelloccio, physician Theodore Christenson
Amantio di Nicolas, notary Preston Bushman
Pinellino, a shoemaker Maryann Mendenhall
Guccio, a dyer Dorothy Thompson

Conducted, staged, and directed by John Daggett Howell

THE OLD MAID AND THE THIEF

"The Old Maid and the Thief" is a flippant, melodic satire on feminine foibles, originally conceived as a radio opera and produced over NBC in May, 1939. Its plot: a good-looking tramp so ingratiates himself with an old maid, Miss Todd, and her maidservant, Laetitia, that they make him a permanent guest, even stealing liquor from a neighboring store (the heroine, director of the town's temperance league, can't buy it publicly) to keep him contented. News that a notorious criminal, of a similar description, has just escaped from a near-by jail, disturbs the old maid somewhat, but she reflects that "it is better to be killed by a man than to live without one." The word that the police are making a house-to-house search for the robber of the liquor store frightens Miss Todd into confessing all to her guest, at which point the horrified, but innocent, tramp flees in the old maid's car, taking her maid and most of her silverware with him. Moral: "A woman can do what the Devil himself can't do—make a thief of an honest man."



GIANNI SCHICCHI

This light, sparkling comedy, laid in 13th Century Florence, tells of the relatives of dead Buoso Donati, scheming to obtain for themselves the property he has willed to the Church. Rinuccio, a young man of the family, suggests that they call in Gianni Schicchi, a shrewd but good-hearted lawyer of the city, and incidentally, the father of Lauretta, whom Rinuccio loves. The relatives are opposed to any connections with a Schicchi, either in business or marriage, since Gianni is by birth a Tuscan peasant. The controversy is ended with the appearance of Gianni, for whom Rinuccio has already sent. Schicchi proposes that, since Buoso's death is not known outside the family, he shall imitate the dead Donati and dictate a new will to a notary and two witnesses. To this the relatives agree, and each privately offers Gianni a bribe for the legacy of the most important possessions: the mule, the saw-mills at Signa, and the villa at Florence. Each is reassured by the lawyer, but when the notary arrives, the pretended Buoso leaves these properties to "his dear friend, Gianni Schicchi." The relatives are furious, but helpless, and after the notary has left, set upon Schicchi, who ably defends himself and drives them from the house. Rinuccio and Lauretta, who will be Gianni's heirs, are thus happily united, and as Gianni asks "Could you imagine a better use for Buoso's money?", the opera ends.

PRODUCTION STAFF

Musical and Stage Director	John Daggett Howell
Acting Director, Opera Workshop	Newell B. Weight
Summer Orchestra	Lawrence Sardoni
Pianist	Carl Fuerstner
Accompanist	Paul Thompson
Stage Sets (designed and executed by)	Barbara Romney
Wardrobe	Dorothy Thompson, Inga Smith
Publicity	Mae Blanch
Properties	Claudia Knell
Stage Manager	Geral Wilde

ORCHESTRA

Violins

Dr. Leon Dallin,
Concertmaster
Jean Slack
Frances Hunter
Clifford Voigt
Dean Brown
Anna Julia Hoyt

Violas

Prof. Harold Laycock
Lorraine Bowman
Mark Stowe

Cellos

Prof. Gustave Buggert
Nancy Lublin

Bass

James Loveless

Flutes

Ted Wight
Barbara Allen

Oboes

Illa Mae Cook
Dale Johnson

English Horn

Dale Johnson

Clarinets

Floyd Haller
Cloyce Stokes
Maurine Richmond

Bassoon

Jacob Bos

Horn

Paul Slack

Trumpets

Kenneth Young
John Allen

Trombone

Norman Hunt

Percussion

Lynette Riddle
Robert Evans

Piano

Paul Thompson

Orchestra Manager

Denis Creek

Thanks to . . .

Dr. T. Earl Pardoe for use of stage equipment

Mrs. Lynn Dallin and members of the Public Relations Department for Publicity

All teachers of the Music Department for their cooperation with this production.

JACK BOWMAN

in

Piano Recital

Joseph Smith Building

Thursday, July 26, 1951, 11 a.m.
(No. 67 in 1950-51 Series)



PROGRAM

Prelude and Fugue in C Minor Bach
(No. 2 from the Well Tempered Clavier)

Sonata in F Major (K 300k) Mozart
Allegro
Adagio
Allegro assai

Etudes Chopin
Opus 10, No. 12
Opus 25, No. 8
Opus 10, No. 3
Opus 10, No. 1

Mazurka Debussy

Ballade Debussy

Jeux d'Eau (The Fountain) Ravel



Mr. Bowman, who came to the Music Department of Brigham Young University from Shelley, Idaho, was graduated with a Bachelor of Arts degree in June 1950 and has been working toward the Master of Arts degree since. During his college career he studied piano with Dr. Gerrit de Jong, Jr., Dean of the College of Fine Arts. Last month Mr. Bowman was engaged as a teacher of piano at the McCune School of Music and Art in Salt Lake City, Utah.

Brigham Young University
Music Department

presents

SIMEON BELLISON'S
WOODWIND ENSEMBLE CLASS

in a

Chamber Music Recital

(No. 68 in the 1950-51 Series)



JOSEPH SMITH AUDITORIUM
Friday, August 10, 1951 — 8:15 P. M.
Provo, Utah



PROGRAM

Air Bach

Polonaise in F Minor Baermann
Clarinet Ensemble Class

Fantasie Concertante for Flute, Oboe and Piano Gattermann
Carol Halliday—Flute
Illa Mae Cook—Oboe
Ardean Watts—Piano

Suite in F for two Clarinets, Bassethorn and Bass Clarinet
Mozart-Bellison

Allegro
Moderato
Menuetto
Presto

Lucille Evans, Floyd Haller, Alfred Morris—B Flat Clarinets
Kent Riddle—Bass Clarinet
(Bassethorn Solo—Lucille Evans)

Prelude in D Minor Shostakowitch

Le Tombeau de Couperin Ravel
Rigaudon

Ardean Watts—Piano

Arabesque Jean-Jean

Floyd Haller—Clarinet
Illa Mae Cook—Piano

Concerto for Four Clarinets Telemann

Lento
Allegro
Adagio
Allegro Assai

Bona Belliston, Pat Larsen, Pat Bills, Janeene Gardner

Valse from the Opera "Ivan Susanin" for Flute and Clarinet
Glinka-Bellison

Ted Wight, Flute; Lucille Evans, Clarinet

French Suite for Four Clarinets Desportes

Cloyce Stokes, Floyd Haller, Maurine Richmond, Kent Riddle

Quintet for Oboe, Clarinet, Horn, Bassoon and Piano Mozart
Larghetto

Illa Mae Cook, Oboe; Lucille Evans Clarinet; Paul Slack, Horn;
Jacob Bos, Bassoon; Ardean Watts, Piano

Duet for two Clarinets Mozart-Bellison

Allegretto
Adagio
Menuetto
Allegro molto

Robert Bowden, Kay Mendenhall

Concert Polka Strauss

Clarinet Ensemble Class

Sextet for Flute, Oboe, Clarinet, Horn, Bassoon and Piano Thuille
Gavotto

Ted Wight, Flute; Illa Mae Cook, Oboe; Lucille Evans, Clarinet;
Paul Slack, Horn; Jacob Bos, Bassoon; Ardean Watts, Piano

Prelude for Four Clarinets Chopin

Intermezzo for Three Clarinets and Bass Clarinet McDowell

Pat Bills, Pat Larsen, Robert Bowden, Kay Mendenhall, Kent Riddle

Tarantella Baermann

Clarinet Ensemble Class

ENSEMBLE CLASS

Bona Belliston

Pat Bills

Robert Bowden

Alex Chappel

Illa Mae Cook

Lucille Evans

Earl Erickson

Floyd Haller

Carol Halliday

Janeene Gardner

Pat Larsen

Kay Mendenhall

Alfred Morris

George Puckett

Kent Riddle

Ben Roberts

Maurine Richmond

Cloyce Stokes

Jerry Long

BRIGHAM YOUNG UNIVERSITY
Music Department

presents the

Seventh Annual Summer Music Clinic

CHORUS - ORCHESTRA - BANDS

in

T W O C O N C E R T S

Lawrence Sardoni, Clinic Director

Dr. Thor Johnson, Guest Orchestra Director

Dr. John R. Halliday, Band Director

Norman J. Hunt, Band Director

Newell Weight, Chorus Director

Carl Fuerstner, Guest Pianist

(No.'s 69 and 70 in the 1951-52 Series)

JOSEPH SMITH AUDITORIUM

Band Concert, Friday, August 17, 1951, 8:00 p.m.

Orchestra and Chorus, Saturday, August 18, 1951, 7:30 p.m.

CLINIC STAFF

Symphony Orchestra Director Thor Johnson, Conductor of
Cincinnati Symphony Orchestra, Cincinnati, Ohio

Choral Director Newell B. Weight

Band Directors { John R. Halliday
Norman J. Hunt

Woodwind Lecturer and Instructor Jacob Bos

Percussion Lecturer and Instructor William J. Little, Little School
of Music, Reno, Nevada

SECTION LEADERS

Orchestra:

Lawrence Sardoni, BYU
Harold Laycock, BYU
John G. Hilgendorff, Provo High
Gustav Buggert, BYU

Chorus:

Fred Webb, BYU High
Lorraine Bowman, East High, SLC
Glenn Montague, Springville High

Band:

Ted Wight, BYU
Lucille Evans, BYU
Jacob Bos, BYU
Richard Ballou, BYU
Wes Barry, Lincoln High
Nellie Borgeson, BYU
Robert Evans, Spanish Fork High
William J. Little, Reno, Nevada
Marlin Baker, BYU
William Smiley, BYU
Wells McCallister, BYU

MUSIC SUPERVISORS ENROLLED AT CLINIC

Clarence Murdock, Driggs, Idaho, H. S.
W. W. Brady, Rigby, Idaho, H. S.
Dale Johnson, Farrer Jr. High, Provo
Rex Sutherland, Provo High School
Stanley Brady, Dixon Jr. High, Provo
Wes Barry, Lincoln High School, Orem
Paul Slack, Goshen Jr. High
Earl Erickson, Monroe High School
Kenneth Hoopes, Tooele High School
A. L. Gifford, Idaho Falls, H. S.
Basil Broadbent, Worlin, Wyo., H. S.
Fred Webb, B. Y. H. S.
Pete Overson, Mesa, Arizona, H. S.
Dallin Nielson, Fillmore H. S.
Lavell Johnson, Farren H. S.
Kenneth Young, Payson H. S.
John C. Cox, Springville Jr. High
Dean Brown, Helper Jr. High
Robert Evans, Spanish Fork Jr. High
McLloyd Erickson, Gunnison H. S.
David K. Riddle, Eureka H. S.
Max Shirts, Eureka H. S.
Leslie Rees, Spanish Fork H. S.
Ruel C. Smith, Overton, Nev., H. S.

Lynette Riddle, Maeser Elem. School
Louise Brimhall, Rigby Elem. School
Karl Staheli, Enterprise H. S.
Marion Brandley, Grandview Elem. School
Harriet Hamblin, Priv. Teacher, Phoenix, Ariz.
Paul Christensen, Santaquin Jr. High
Preston Bushman, Farmington, N. M.
Harmon Hatch, Springville H. S.
George Puckett, Hinckley H. S.
Cloyce Stokes, Grand Junction, Colo., Jr. H.
Merrill Newren, Lehi
Gordon Childs, Milford H. S.
LeRoy Judd, Kanab H. S.
Glen Montague, Springville H. S.
Gilbert Childs, Lincoln H. S., Orem
Rheta K. Stewart, Farrer Jr. High
Lawrence Lee, Vernal H. S.
Lorraine Bowman, East High, S. L. C.
Dorothy Brown, Helper
Martha Jones, Spanish Fork
Al Cluff, Ariz. State College, Flagstaff, Ariz.
John Hilgendorff, Provo High School
Delmar Dixon, Weber College, Ogden
Felton Hickman, Univ. of Nevada, Reno

PROGRAM

Friday, August 17, 1951 8:00 p.m.

HIGH SCHOOL BAND

In the Cathedral Pierne

Manhattan Beach March Sousa

Valse Triste Sibelius

Petite Suite Tschaikowsky

March of the Wooden Soldiers

Old French Melody

In Church

Waltz

Song-Dance of the Shepherd Lehl from the Opera

"Snow Maiden" Rimsky-Korsakov

Lucille Evans, Clarinetist

Nellie Borgeson, Trumpeter

Ardean Watts, Pianist

Northwards (Concert March) Coates

COLLEGE BAND

Chorale Prelude and Fugue in G Minor Bach

Overture for Band Mendelssohn

Piano Concerto No. 3 Beethoven

Allegro Con Brio

Carl Fuerstner, Pianist

Waltzes from "Der Rosenkavalier" R. Strauss

HIGH SCHOOL BAND PERSONNEL

PICCOLO

Allen, Georgia Rae; Driggs, Ida.

FLUTES

Allen, Barbara Jo; Prescott, Ariz.
Anderson, Mary; Richfield, Utah
Belliston, Bona; Nephi, Utah
Clark, Carolyn; Springville, Utah
Cook, Evelyn; Shelley, Ida.
Dickson, Annette; Carson City, Nev.
Hansen, Ardyth Mae; Centerfield, Ut.
Seiter, Carolyn; Heber, Utah

Bb CLARINETS

Andersen, Vonda; Chandler, Ariz.
Bastian, LaRee; Richfield, Utah
Belliston, Jerry; Pleasant Grove, Utah
Benson, Kaye; Blackfoot, Ida.
Boswell, Joe; Orem, Utah
Clyde, Jane; Provo, Utah
Cooley, Eugene; Kanosh, Utah
Davis, Dorothy; Provo, Utah
Done, Bob; Provo, Utah
Gardner, Janeene; Afton, Wyo.
Groberg, David; Idaho Falls, Ida.
Hemenway, Arvel; Provo, Utah
Hickman, Mickie, Reno, Nev.
McKee, Clair; Holden, Utah
McQuarrie, Julia; Richfield, Utah
Musig, Merial; Monroe, Utah
Ivie, Jane Ann; Springville, Utah
Parry, Carol Ann; Cedar City, Utah
Peterson, Winona, Kanab, Utah
Phillips, Carol; Springville, Utah
Powers, Joyce; Lyman, Wyo.
Robinson, Shirlene; Kanab, Utah
Rollins, Loy; Lyman, Wyo.
Seegmiller, Allan; Cedar City, Utah
Seiter, Virginia; Heber, Utah
Stambaugh, Kayleen; Ely, Nev.
Stambaugh, Lyndyl; Ely, Nev.
Thayne, David, Provo, Utah
Tidwell, Illa Mae; Greenriver, Utah
Walker, Janice; Ely, Nev.

ALTO CLARINET

Hepworth, Loel; Magna, Utah

BASS CLARINET

Filimon, Vincent; Provo, Utah
Richmond, Maureen; Hobart, Ind.

OBOES

Allred, Sara Jean; Pleasant Grove, Ut.
Gatenby, Jackie; Provo, Utah
Whitehead, Robert; Springville, Utah

BASSOONS

Gottfredson, Doug; Ely, Nev.
Hart, Keith; Idaho Falls, Ida.
Read, Vernon; Ely, Nev.

Eb ALTO SAXOPHONES

Conover, Martin; Springville, Utah
Fenton, Tom; Pleasant Grove, Utah
Gregory, Virginia; Carson City, Nev.
Hemenway, DeLoy; Provo, Utah
Johnson, Royle; Pleasant Grove, Utah
Jones, Stan; Provo, Utah
Pugh, Jane; Kanab, Utah
Thorne, Keyne; Pleasant Grove, Utah
Wadley, Jerry; Pleasant Grove, Utah
Wilson, Sylvia; Cheyenne, Wyo.

Bb TENOR SAXOPHONES

Allen, Valene; Driggs, Idaho
Blackner, Ronald; Lyman, Wyo.

BARITONE SAXOPHONE

Gappmayer, Lewis; Orem, Utah

CORNETS AND TRUMPETS

Beckstead, Marriner; Nephi, Utah
Blackner, Kaye, Lyman, Wyo.
Evans, Joy; Overton, Nev.
Foot, Richard; Nephi, Utah
Hales, Blaine; Springville, Utah
Moon, Tommy; Orem, Utah
Salmon, Jack; Orem, Utah
Wells, Robert; Nephi, Utah
Wendel, Richard; Granger, Utah

FRENCH HORNS

Avery, Sue; Provo, Utah
Cheney, Karla Dawn; Provo, Utah
Fallon, Kenneth; Spanish Fork, Utah
Groberg, John; Idaho Falls, Ida.
Hier, Jo Ann; Idaho Falls, Ida.
Jenkins, Dixie; Idaho Falls, Ida.
Meyers, Donna; Blackfoot, Ida.
Pace, Niel; Provo, Utah
Wasden, Janet; Cedar City, Utah

BARITONES

Brown, Judy; Chandler, Ariz.
Decker, Jean; Mesa, Ariz.

TROMBONES

Decker, Mary; Mesa, Ariz.
Frizier, Ronald; Evanston, Wyo.
Hooton, Noreen; Lyman, Wyo.
Jensen, Eulyn; Centerfield, Utah
Mortensen, Clyde; Springville, Utah
Mortensen, Paul; Springville, Utah
Oaks, Merrill; Provo, Utah
Ruckmann, Stanley; Buhl, Ida.

TUBAS

Baker, Marlin; Idaho Falls, Ida.
Evans, Robert; Provo, Utah

STRING BASS

LeBaron, Bryce; Orem, Utah

PERCUSSION

Baker, Evona; Hopkinsville, Kentucky
Hickman, Felton Jr.; Reno, Nev.
Laney, Kathy; Springville, Utah
Little, Wm. J.; Reno, Nev.
Page, Margene; Pleasant Grove, Utah
Sardoni, Larry; Provo, Utah

COLLEGE BAND PERSONNEL

PICCOLO

Allen, Georgia Rae; Driggs, Ida.

FLUTES

Allen, Virginia; Prescott, Ariz.
Brown, Jerry; Chandler, Ariz.
Halliday, Carol; Provo, Utah
Keeler, Kathleen; Provo, Utah
Seiter, Carolyn; Heber, Utah
Wight, Ted; Provo, Utah

OBOES

Cook, Illa Mae; Firth, Ida.
Johnson, Dale; Orem, Utah
Southernland, Rex; Provo, Utah

CLARINETS

Andersen, Vonda; Chandler, Ariz.
Belliston, Bonna; Nephi, Utah
Broadbent, Basal; Worland, Wyo.
Chappell, Alex; Coalville, Utah
Davis, Dorothy; Provo, Utah
Erickson, Kenneth; Monroe, Utah
Evans, Lucille; Provo, Utah
Gardner, Janeene; Afton, Wyo.
Hepworth, Loel; Magna, Utah
Hickman, Mickie; Reno, Nev.
Long, Jerry; Ely, Nev.
Mendenhall, Kay; Payson, Utah
Morris, Alfred; St. George, Utah
Read, Vernon; Ely, Nev.
Richmond, Maureen; Hobard, Ind.
Roberts, Ben; Provo, Utah
Stewart, Bob; Provo, Utah
Stokes, Cloyce; Grand Junction, Colo.

BASS CLARINETS

Filliman, Vincent; Provo, Utah
Puckett, George; Hinckley, Utah
Riddle, Kent; Eureka, Utah

BASSOONS

Bos, Jacob; Amsterdam, Holland
Williams, Glen; Kemmerer, Wyo.

SAXOPHONES

Barry, Wes; Orem, Utah

Blackner, Ronald; Lyman, Wyo.
Gappmayer, Orem, Utah
Gottfredson, Douglas; Ely, Nev.

TRUMPETS AND CORNETS

Allen, John; Oakland, Calif.
Borgeson, Nellie; Santaquin, Utah
Magleson, Le Dee; Nephi, Utah
Moon, Tommy; Orem, Utah
Pinegar, Annie Joy; Spanish Fork, Ut.
Young, Kenneth; Payson, Utah

FRENCH HORNS

Ballou, Dick; Provo, Utah
Cheney, Karla Dawn; Provo, Utah
Pace, Niel; Provo, Utah
Pearce, Lewis; Salt Lake City, Utah
Slack, Paul; Goshen, tUah

BARITONES

Brady, Stanley; Provo, Utah
Hickman, Felton; Reno, Nev.

TROMBONES

Ellertson, Norman; Provo, Utah
Martensen, Paul; Springville, Utah
Raye, Tom; Provo, Utah
Shumway, Lenn; Taylor, Ariz.
Smiley, Bill; Milwaukee, Wis.
Wilkes, Bill; Provo, Utah

TUBAS

Baker, Marlin; Idaho Falls, Ida.
Cox, John; Springville, Utah
Evans, Robert; Provo, Utah
Horspool, Glen; Los Angeles, Calif.

PERCUSSION

Baker, Evonne; Hopkinsville, Ky.
Hickman, Felton Jr.; Reno, Nev.
Little, Wm. J.; Reno, Nev.
Riddle, Lynette; Provo, Utah
Sardoni, Larry; Provo, Utah
Slack, Jean; Provo, Utah

STRING BASS

Brimhall, Louise; Rigby, Ida.
Watts, Ardean; Idaho Falls, Ida.

PROGRAM

Saturday, August 18, 1951 7:30 p.m.

CHORUS

Gloria Patri Palestrina

To Thee I'm Turning Steuerlein
"Weltlieder" 1575

Now We Sing Thy Praise Tschesnokoff

The Master Builder Norwegian Folk Song
Arr. Whitehead

Jesus on the Water Side Aschenbrenner

Gently, Johnny, My Jingo English Folk Song
Arr. Gnau

SYMPHONY ORCHESTRA

Toccata Frescobaldi
Transcribed for orchestra by Hans Kindler

Adagio, Allegro from Symphony No. 104 Haydn

Allegro from Symphony in D Leon Dallin

Capriccio Espagnol Rimsky-Korsakow

I Alborada III Alborada

II Variazioni IV Scena e canto gitano

V Fandango Asturiano

CHORUS PERSONNEL

SOPRANOS

Allen, Georgia Rae; Driggs, Ida.
Brown, Geraldine; Chandler, Ariz.
Hamblin, Harriet; Phoenix, Ariz.
Hansen, Ardyth Mae; Centerfield, Ut.
Haffield, Joyce; Springville, Utah
Houton, Noreen; Lyman, Wyo.
Ipsen, Florence; Malad, Ida.
Ivie, Jane; Springville, tUah
Lund, Shirley; Manti, Utah
McQuarrie, Julia; Richfield, Utah
Meyers, Donna; Blackfoot, Ida.
Packham, Jane; Blackfoot, Ida.
Phillips, Carol; Springville, Utah
Robinson, Shirlene; Kanab, Utah
Seiter, Carolyn; Heber, Utah
Seiter, Virginia; Heber, Utah
Stambaugh, Kayleen; Ely, Nev.
Stambaugh, Lyndyl; Ely, Nev.
Sudweeks, Clara; Provo, Utah
Tanner, Janice Gayle; Spanish Fork

ALTOS

Allen, Valene; Driggs, Ida.
Allred, Sara Gene; Pleasant Grove,
Anderson, Mary; Richfield, Ptah
Andersen, Vonda; Chandler, Ariz.
Avery, Sue; Provo, Utah
Bastian, LaRee; Richfield, Utah
Benson, Kaye; Blackfoot, Ida.
Blackner, Kaye; Lyman, Wyo.
Bowman, Lorraine; Salt Lake City, Ut.
Brown, Dorothy; Price, Utah
Brown, Judy; Chandler, Ariz.
Christenson, Karen; Provo, Utah
Clyde, Jane; Provo, Utah
Cook, Evelyn; Shelley, Ida.
Clark, Carolyn; Springville, Utah
Davis, Dorothy; Provo, Utah
Dickson, Annette; Carson City, Nev.
Gatenby, Jackie; Provo, Utah
Hickman, Mickie; Reno, Nev.
Laney, Kathleen; Springville, Utah

Musig, Merial; Monroe, Utah
Page, Margene; Pleasant Grove, Utah
Peterson, Winona, Kanab, Utah
Powers, Joyce; Lyman, Wyo.
Pugh, Jane; Kanab, Utah
Rollins, Loy; Lyman, Wyo.
Seaverson, Laurian; Rawlins, Wyo.
Smedley, Sylvia; Bountiful, Utah
Tidwell, Ila Mae; Greenriver, Utah
Wilson, Sylvia; Cheyenne, Wyo.

TENORS

Conover, Martin; Springville, Utah
Decker, Carlyle H.; Maneos, Colo.
Judd, LeRoy P.; Kanab, Utah
Lee, Lawrence; Vernal, Utah
Mendenhall, Kay; Payson, Utah
Smith, Ruel C.; Overton, Nev.
Whitehead, Robert; Springville, Utah
Wadley, Jerry; Pleasant Grove, Utah

BASSES

Beckstead, Marriner; Nephi, Utah
Belliston, Jerry; Pleasant Grove, Utah
Blackner, Ronald; Lyman, Wyo.
Chambers, Robert; San Bernardino,
Calif.
Cooley, Eugene; Kanosh, Utah
Evans, Jay; Overton, Nev.
Fenton, Tom; Pleasant Grove, Utah
Frazier, Ronald; Evanston, Wyo.
aHles, Blaine; Springville, Utah
Hepworth, Loel; Magna, Utah
Hone, Boyce LaVell; Benjamin, Utah
Jensen, Eulyn; Centerfield, Utah
Johnson, Royle; Pleasant Grove, Utah
McClellan, Keith; Montpelier, Ida.
Montague, Glen; Nampa, Ida.
Mortensen, Clyde; Springville, Utah
Mortensen, Paul; Springville, Utah
Ruckman, Stanley; Buhl, Ida.
Stewart, William; Price, Utah
Wendel, Richard; Granger, Utah

ORCHESTRA PERSONNEL

VIOLINS

Jean Slack, BYU
 DiAnne Hilgendorff, Provo
 David Dalton, Springville
 Anna Julia Hoyt, Nephi
 Donna Green, Tremonton
 Maralyn Walsh, Farmington
 Anne Johnson, Springville
 Helen Salerno, Provo
 Clifford Voigt, Chicago, Ill.
 Gail Hansen, Mesa, Ariz.
 Sally Tueller, Provo
 Dale Parry, Cedar City
 Betty Hoover, Springville
 Naoma Stubbs, Provo
 Barbara Jensen, Pleasant Grove
 Deane W. Brown, Price
 Gilbert E. Childs, Orem
 Barbara Hoyt, Nephi
 John C. Cox, Springville
 SuzAnne Christensen, Salem
 Jean Decker, Mesa, Ariz.
 Renee Hatch, Springville
 Betty Sardoni, Provo
 Merrill Johnson, Springville
 Rochelle Rhead, Ogden
 Ila Christensen, Driggs, Ida.
 Marie Norman, Gunnison
 Shanna Rae Mathis, Loa

VIOLAS

Gordon B. Childs, Springville
 John G. Hilgendorff, Provo
 Harold R. Laycock, Lethbridge, Alberta, Canada
 Dee J. Anderson, Centerfield
 Loran D. Stevenson, Wendell, Ida.
 Marilyn Myrup, Provo

CELLOS

Gustav Buggert, BYU
 Verda Stubbs, Provo
 Bonnie Barrett, Provo
 Martha Jones, Spanish Fork
 Mary Decker, Mesa, Ariz.
 Larry Sardoni, Provo
 Evelyn Hilgendorff
 Carol Ann Parry, Cedar City
 Barbara Allen, Prescott, Ariz.
 Juanita Crandall, Idaho Falls, Ida.
 Jnice Wilker, Ely, Nev.
 Dana Aller, Idaho Falls, Ida.

BASS

James Loveless, Provo
 Ardean Watts, Idaho Falls, Ida.

Louise Brimhall, Rigby, Ida.
 Rowan Taylor, Monterey Park, Calif.
 Bryce LeBaron, Orem

FLUTE

Ted Wight, Provo
 Kathleen Keeler, Provo
 Carol Halliday, Provo

PICCOLO

Ted Wight, Provo

OBOE

Dale Johnson, Provo
 Rex Sutherland, Provo
 Ila Mae Cook, Firth, Ida.
 ENGLISH HORN
 Dale Johnson, Provo

CLARINET

Lucille Evans, Provo
 Jerry Long, Ely, Nev.

BASS CLARINET

Vincent Filliman, Provo

BASSOON

Glen Williams, Kemmerer, Wyo.
 Douglas Gottfredson, Ely, Nev.
 Vernon Read, Ely, Nev.

FRENCH HORNS

Richard Ballou, BYU
 Paul Slack, Goshen
 Karla Dawn Cheney, Provo
 John Groberg, Idaho Falls, Ida.
 Karl Furr, Provo
 Maryann Mendenhall, Napa, Calif.
 Louis Pearce, Salt Lake City

TRUMPET

Nellie Borgeson, Santaquin
 Annie Joy Pinegar, Payson
 Tom Moon, Orem

TROMBONE

Norman J. Hunt, BYU
 Thomas Raye, Provo
 Wm. Smiley, Milwaukee, Wis.

TUBA

Marlin Baker, Idaho Falls, Ida.

TIMPANI

Felton Hickman, Jr., Reno, Nev.

PERCUSSION

William Little, Reno, Nev.
 Evonne Baker, Hopkinsville, Ky.
 Felton Hickman, Reno, Nev.
 Lavina Borgeson, Santaquin

HARP

Louise Pratt, Salt Lake City

Brigham Young University

MUSIC DEPARTMENT

presents

MARYANN M. MENDENHALL, Mezzo-soprano

assisted by

Jack Bowman, Accompanist

in

VOCAL RECITAL

(No. 71 in the 1950-51 Series)

JOSEPH SMITH BANQUET HALL

Tuesday Night, August 21, 1951 — 8:30 P. M.

PROGRAM

I

Have You Seen But a Whyte Lillie Grow Anon
Ah! Mio Cor Handel
Woe and Rue from "The St. Matthew Passion" Bach
If Thou Love Me Pergolesi

II

Che Faro Senza Euridice from "Orefeo" Gluck
Adieu Forets from "Jeanne D'Arc" Tchaikowsky

III

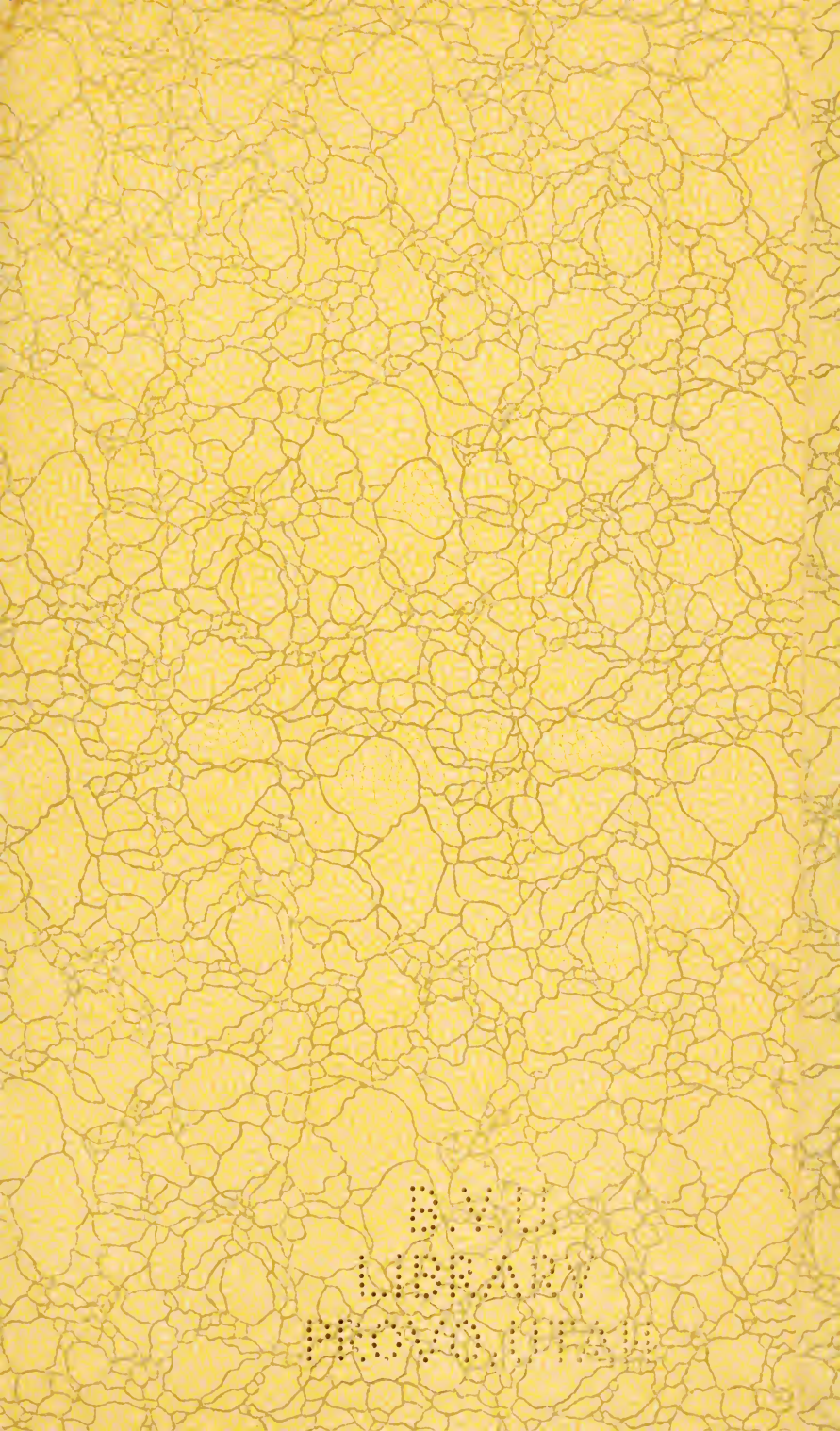
Songs of a Wayfarer Mahler
On My Love's Wedding Day
Through the Field I Took My Way
There is a Glowing Dagger
Your Sweet Eyes

IV

Nachtigall Brahms
Gute Nacht Franz
Romanze Debussy
Ouvre tes Yeux Bleux Massenet

V

When I Bring You Colored Toys Carpenter
Blue Are Her Eyes Watts
Sure On This Shining Night Barber
If You Should Go Still
"Songs of Separation"



University
Archives

